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I.L.N., 13.9.1924.

A3



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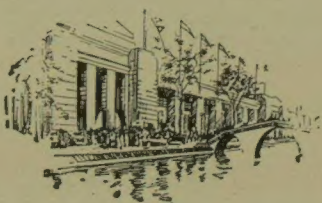
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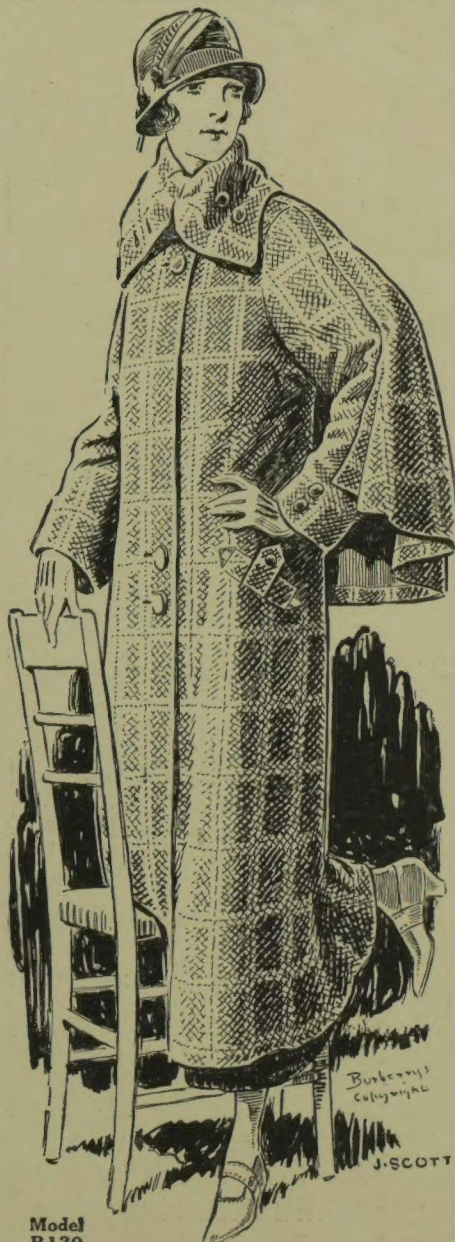
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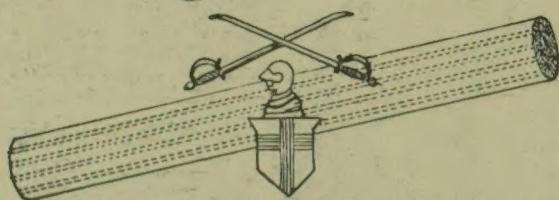
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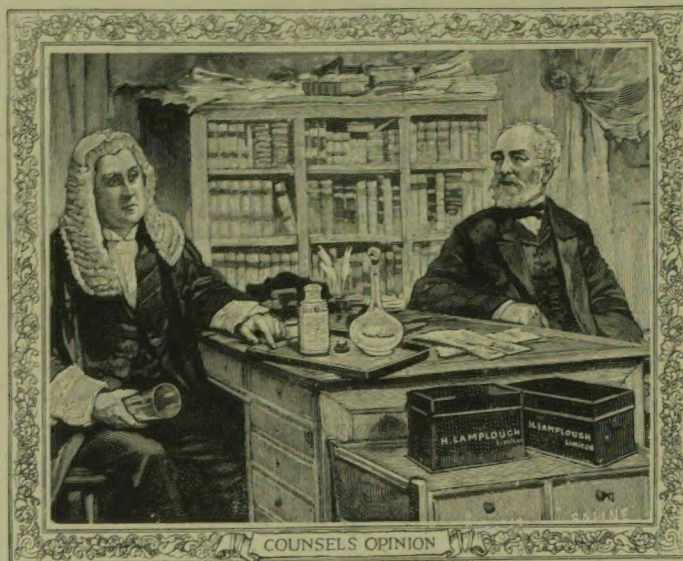
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, SEPTEMBER 13, 1924.

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ONCE MORE DELIGHTING LONDON AT COVENT GARDEN: MME. ANNA PAVLOVA, THE GREAT RUSSIAN DANCER.

Mme. Pavlova began her new season of four weeks at Covent Garden on September 8, with the new ballet, "Don Quixote" (illustrated on page 487), one of several novelties in her programme. Another is "The Romance of a Mummy." Many old favourite dances are also being revived, among them "The Swan," popular ever since Pavlova first appeared in it. She is supported by an especially good cast, including Mlle. Hilda Butsova (a portrait

of whom is given on our "World of the Theatre" page in this number), Mr. Laurent Novikoff, and M. Alexandre Volinine. The company number seventy in all, with an admirable orchestra of sixty performers, ably conducted by M. Theodore Stier. On October 2, Mme. Pavlova will give an extra matinée in aid of her home for Russian refugee children at St. Cloud, near Paris. Her Covent Garden season ends on October 4, and on the 7th she sails for America.



By G. K. CHESTERTON.

SINGULARLY little is told us in the English papers about the American crisis in connection with the Ku Klux Klan. If it were the fifth marriage following on the fourth divorce of a young woman who happened to be good-looking enough for the Films, we should be told about it in considerable detail. We are sometimes interested in what happens in America. But apparently we are not at all interested in what happens to America. And the problem of this secret society has already become the pivot of a Presidential Election, and may yet become the genesis of a schism like that of the North and South. Even if it had been anything so ordinary as the murder of a millionaire, it would probably have been reported with the richest elaboration. But apparently we are interested in murders but not in massacres.

Of the Ku Klux Klan in the only aspect which ever does interest the journalists, that of its curious parody of a church, its ritual, mysteries, masks, head-dresses, and all the rest, it is hardly worth while to write. It is sufficient to say that one of its brightest ideas is to call a gentleman a Kleagle, thereby (it will be noted) achieving the triumph of assimilating the word "eagle" to the alliterative diction of the Klan. The thought of being terrorised by people on that intellectual level suggests a nightmare of falling into the hands of cheerful chimpanzees. There is something quite sub-human about such stupidity as that. About the criminal anarchy that it has let loose a great many interesting things might be said, if there were space for them. It is enough to say that it is certainly worse than anything that the wilder element in America has yet produced: and that there is far less excuse for it than for the occasional lynchings that horrified our more humane civilisation in the past. It has obviously little or nothing to do with the old Ku Klux Klan, or with the Old South. For instance, it has lately disregarded the civilised distinction which protected women. The Old South, to do it justice, would have been the last to disregard that. Also the old Southern fear of the negro seems to be quite secondary to a fear of a number of totally different and strangely incongruous social figures. The Jew and the Roman Catholic, who have been opposed to each other in almost all the controversies of the world, are opposed in the same blind and blundering fashion by the Ku Klux Klan. And just as this spirit expressed its disapproval of African savages by roasting them after the fashion of cannibals, so it expresses its disapproval of the errors of Popery by establishing an irresponsible Spanish Inquisition.

But the question of the reason of all this crazy business is really interesting and important. It is this question of the moral and political issue, of what it is all about, that is really worth discussing; and it is this that the newspapers never discuss. This is partly because the facts do not fit in with any of the grooves or ruts of our old party controversies. The Ku Klux Klan is not the Primrose League or the Cobden Club or the Clan-na-Gael. It is a sort of problem that does not exist in England, or certainly has not existed hitherto. But it is also difficult to discuss in England because it involves rather a new view of America. I believe myself that the current assumptions about America

are quite wrong; whether they are compliments or condemnations. I doubt whether America has the faults of a young nation or the merits of a young nation. I do not believe its qualities can be explained either as the virtues of the child or the vices of the parvenu. I believe that the United States civilisation is in many ways rather old, and in some ways even rather weary. Much of it has been cut off from the main life of the world for a considerable time, as long as many modern polities. It has been a nation longer than Germany has been a nation, if Germany is a nation. It has not been national so long as England has been a nation, but nearly as long as England has been a great power. And I think it is the common experience of history that colonial experiments can decline before the old civilisation that sent them forth. And the joke of it is that those who would be most shocked at the suggestion that Anglo-Saxon America might decay would be the first to call Spanish America decadent. I do not think either case so simple. I believe there is a great future even for the new countries. I believe there is great hope for the South American Republics. And even the brightest optimists of North America cannot make me despair of their

the back of the whole business. The Great War, despite its trail of later tragedies, has been one of the great periodical revolutions and revivals of Europe; like the Crusades or the French Revolution.

A number of new forces, or new forms of old forces, have appeared in the old civilisation. There is a resurrection of Italy. There is a resurrection of Ireland. There is a resurrection of Poland. There is every probability of a resurrection of Spain. There has not been any such resurrection or revival of America. The trouble comes from the conservatism of America; from the fact that the old provincial tradition is resisting the bold speculations and new departures of Europe. Hence that curious conservatism of provincial religion that is called Fundamentalism. Hence the exaggerated horror that Americans have of Bolshevism. This is the explanation of the otherwise inexplicable incongruity in the antipathies of the Ku Klux Klan. The experiment of the Russian Jews and the rise of the Catholic nations are forces on opposite sides in the European struggle. But they are both examples of the European strenuousness and unrest. A Bolshevik Jew, full of new international notions, and an Irishman or Italian, full of new national hopes, are very different from each other. But they are both too new for the New World. It is a tradition to talk retrospectively about the Old South. But there is by this time something that might well be called the Old North. There is even something already that might be called the Old West. It is perhaps all the more traditional because it is largely rural; but its religion is one which in most countries is almost entirely urban. Only in America does there still exist such a thing as a Puritan village. That is the explanation of the sweeping destruction of liberty that is possible in such places. That is the explanation of provincial theologians being able actually to persecute the mildest theories of evolution. It is not done in the spirit of the European universities that have out-grown Darwinism and are questioning even transformism. It is done in the spirit of the village that voted the earth was flat. That is the explanation of the desperate modes of repression used against Labour. That is the explanation of Prohibition. America is the home of lost causes.

Unfortunately, this reactionary spirit has two other elements, which profess to give it an expression and largely use it as an excuse. First there is an element in America notably absent in England, an element of ferocity and savagery. Second, there is that infinitely dangerous and generally indefensible thing—a secret society. It is perfectly obvious that the method is being used more and more, not merely for crime, but for criminal insanity. These things may not all have the same source; but that is exactly the weakness of a secret society. A secret society can never clear itself of any crimes, so long as it remains secret. And even the admitted anarchy and atrocity are bad enough. When such people call themselves the sons of the Puritans, one is tempted to agree that they are indeed the sons of those who butchered prisoners at Philiphaugh or hunted witches at Salem. But indeed the old Puritans were far less lawless and were not, relatively to their time, so terribly like a last rally of barbarians.



THE ALLEGED SCENE OF A GREAT LITERARY DISCOVERY—THAT OF THE LOST BOOKS OF LIVY: THE CASTEL DELL' OVO, ON A ROCKY ISLET AT NAPLES.

Writing from Rome, to send us the above photograph, on September 5, Professor Federico Halbherr says: "According to the latest news from Naples, it is now ascertained that the astounding discovery of the lost books of Livy's Roman History was made by Professor Di Martino Fusco in the Castel dell' Ovo, in that city. This mediæval stronghold, built between 1154 and 1200 by the Norman King William I. and the great Frederick II. of the Hohenstaufen, rises on the rocky islet, opposite Pizzofalcone, which, in Roman days, was occupied by a villa of Lucullus, and afterwards by the early *canobium* of St. Salvatore. This discovery, of unrivalled importance in itself, marks perhaps only the beginning of many others. But where the remains of the libraries of Castel dell' Ovo now lie hidden, is—for the moment—a secret, which has not been unveiled by their discoverer." Legend tells that the Castel dell' Ovo (Castle of the Egg) takes its name from a mysterious egg (left there by Virgil), which was to give birth to a new city.—[Photograph supplied by Professor Federico Halbherr.]

Republic. But, if I were forced to choose between the two, I should certainly guess that Spanish America would die before Spain, and the United States before England.

The truth is, I suspect, that Europe is younger than America. Europe is too young for America. It is pestering the good old stick-in-the-mud stolidity of America with its incessant new movements and ideas. It is Europe that has the faults of a young nation. It is Europe that is the charming and irritating child. It is the American who is the respectable old gentleman, a little stiff in his ideas, and a little bewildered in his impressions. It is that venerable relative whom we describe very appropriately as Uncle Sam. Compared with that grey-bearded uncle, both Europa riding on a bull and Britannia waving a trident are obviously young and skittish maidens, indulging in the typical freaks of flappers. I do not mean to speak with mere hostility towards uncles, still less with mere encouragement of flappers. Personally, I like Uncle Sam; and touching some of the freaks with which he is pestered, he has my sympathy. But I believe this to be the truth at

OUR ANAGLYPHS.

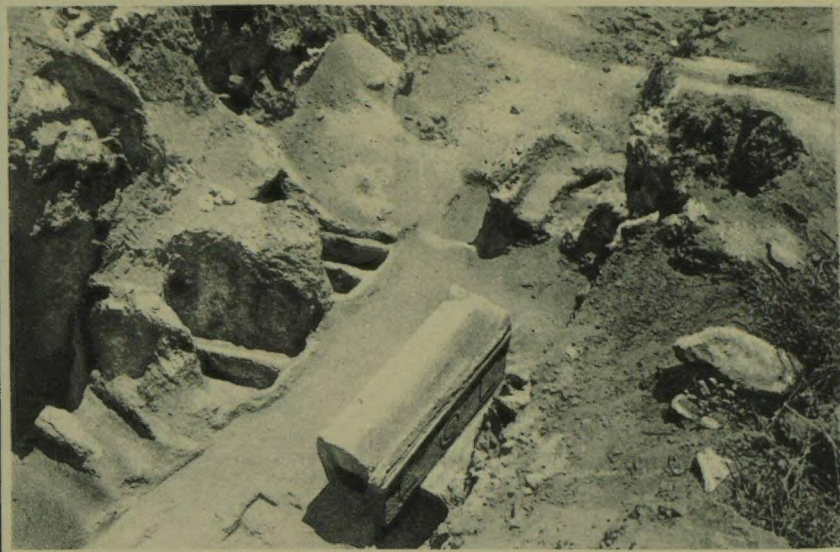
Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 2 of Cover, and forwarding it with postage stamps value three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

WHERE SAUL'S BODY WAS EXPOSED: BETH-SHAN—NEW DISCOVERIES.

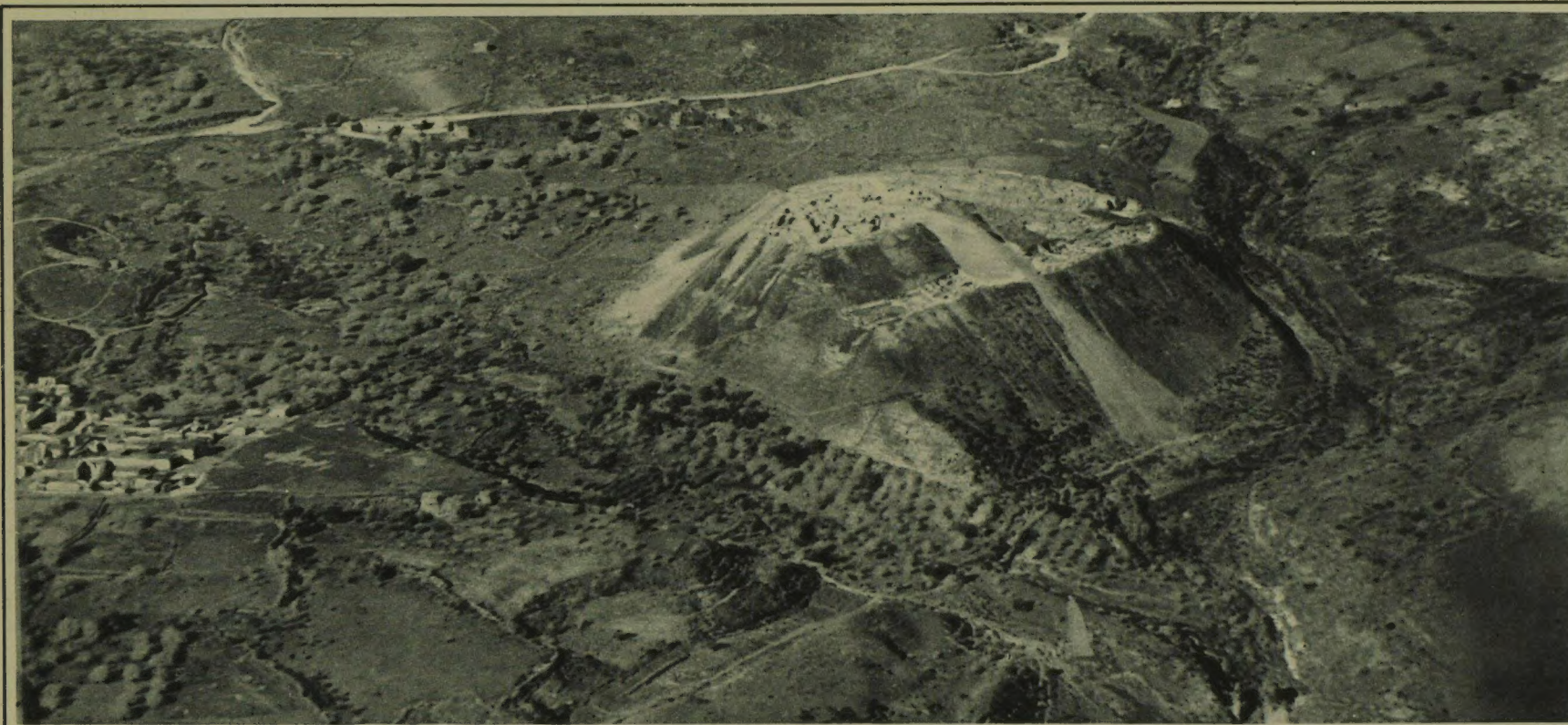
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SUGGESTING THAT THE SHEPHERD KINGS OF EGYPT, DRIVEN FROM THE NILE, SOUGHT REFUGE AT BETH-SHAN: THE GRAVE OF A HYKSOS WOMAN OF ABOUT 1700 B.C.



THE ONLY TOMB OF A MEMBER OF HEROD'S FAMILY EVER FOUND: THE SARCOPHAGUS OF HIS COUSIN, PHALLION, WHO LIVED AT BETH-SHAN.



ONCE A FORTRESS OF GREAT STRATEGICAL IMPORTANCE, COMMANDING THE JORDAN FORDS AT THE END OF THE PLAIN OF ESDRAELON: THE HILL OF BETH-SHAN (MODERN BEISAN), THE SCENE OF THE AMERICAN EXCAVATIONS—A PHOTOGRAPH TAKEN FROM AN R.A.F. AEROPLANE.



FOUND AMONG ROMAN RUINS ON THE HILL OF BETH-SHAN: A ROUGHLY FASHIONED BUST WITH A GREEK INSCRIPTION.

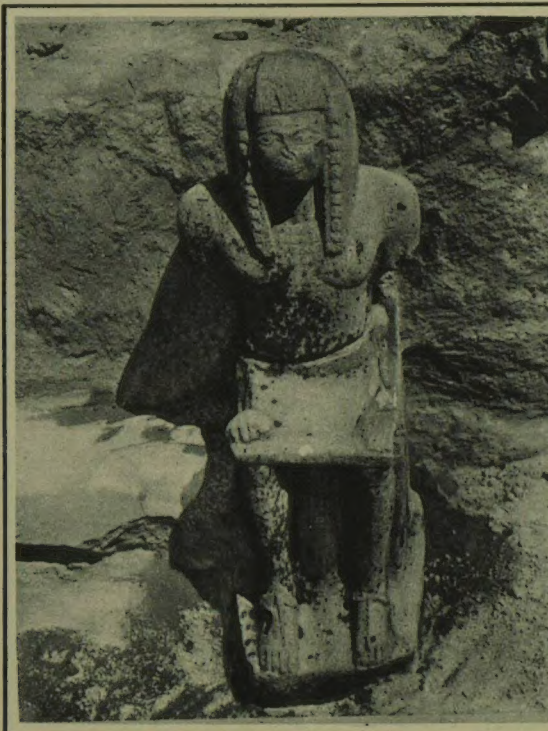
Continued. fastened his body to the wall of Beth-Shan," and how valiant men of Israel came by night and took from the wall the body and those of Saul's three sons. Several of the discoveries here illustrated indicate the association of Beth-Shan with Egyptian invasions of Palestine. The grotesque face of Aztec type is on a coffin lid which Dr. Fisher, the leader of the American expedition, believes was made either by Philistines or by mercenaries from Sardinia in the pay of Egypt in the time of the Pharaohs Seti I. or Rameses II. The seated statue is that

DISCOVERIES of great importance have been made recently, by an archaeological expedition from the University of Pennsylvania Museum, on the site of Beth-Shan (modern Beisan) in Palestine, about ten miles from Nazareth. We read in the first Book of Samuel (Chapter xxxi.) how, after the suicide of Saul at the battle of Mount Gilboa, the Philistines "put his armour in the house of Ashtaroth, and

(Continued below.)



RECALLING AZTEC SCULPTURE: A GROTESQUE COFFIN LID, MADE BY SARDINIAN MERCENARIES OR PHILISTINES.



EVIDENCE OF AN EGYPTIAN INVASION: A CRUDE STATUE OF RAMESES III, BROKEN IN TWO PIECES, FOUND AT BETH-SHAN.

of Rameses III. Dr. H. R. Hall, Keeper of Egyptian and Assyrian Antiquities at the British Museum, to whom we submitted the photographs, writes: "The discoveries are very important. . . . Rameses III. defeated the Philistines about 1196 B.C. The strategical position of Beth-Shan was very great. The fortress commanded the fords of the Jordan at the end of the Plain of Esdraelon, through which passed the trade-route from Egypt to Syria. So it was occupied for at least a century by the Philistines and often by the Egyptians."

THE "OLYMPIC GAMES" OF THE HIGHLANDS: ROYALTY AT BRAEMAR.

PHOTOGRAPHS BY CENTRAL PRESS, C.N., AND TOPICAL.



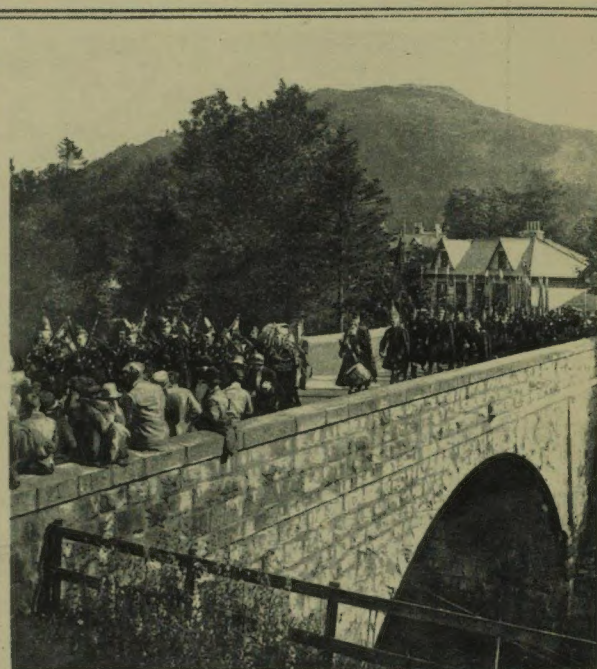
THE MOST SUCCESSFUL ON RECORD: THIS YEAR'S BRAEMAR GATHERING, ATTENDED BY THE KING AND QUEEN—A GENERAL VIEW OF THE ARENA FOR THE FAMOUS HIGHLAND GAMES, IN THE PRINCESS ROYAL PARK, WITH 20,000 SPECTATORS AND HUNDREDS OF MOTOR-CARS PARKED OUTSIDE.



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WITH AN INDIAN "PORTIA": LORD ABERDEEN AND MISS COLUMBIA SORALGI, THE FIRST WOMAN TO PRACTISE AT THE BAR IN INDIA.



THE MARCH OF THE CLASMEN: THE DUFF CLAN, ARMED WITH OLD-TIME PIKES, AND HEADED BY THEIR PIPERS, MARCHING ACROSS A BRIDGE TO THE ARENA.



A CURTSEY TO THE KING: THE ARRIVAL OF THEIR MAJESTIES, WITH PRINCE GEORGE (SEEN ON THE RIGHT SHAKING HANDS WITH LORD ABERDEEN).



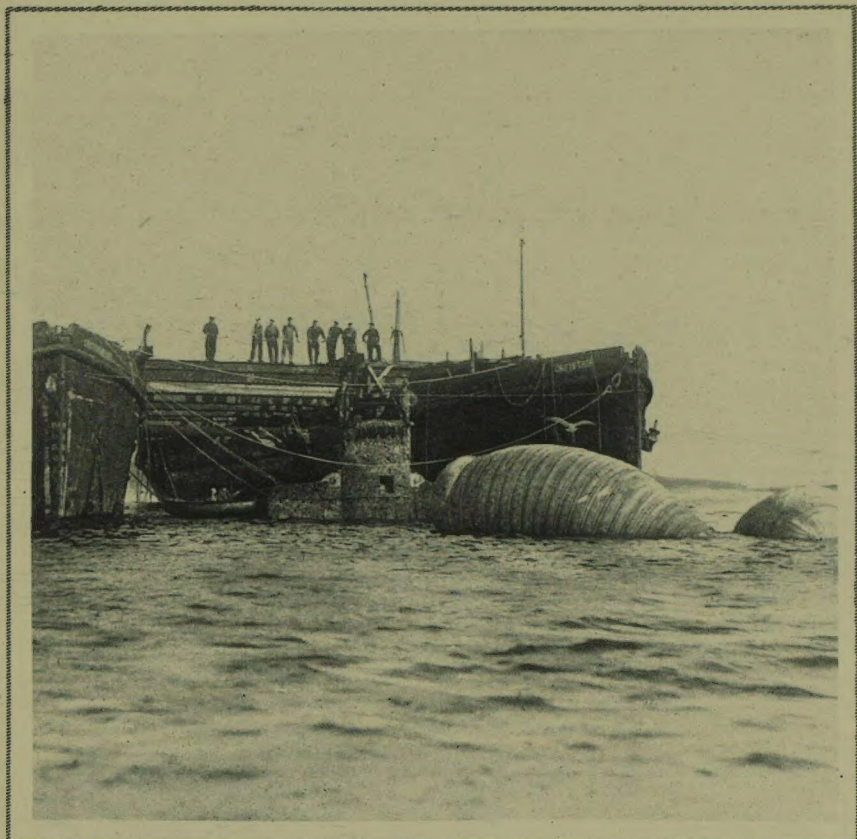
ALWAYS A PICTURESQUE EVENT AT THE BRAEMAR GATHERING: THE DANCING CONTESTS—SOME OF THE "UNDER SIXTEEN" COMPETITORS.

The annual gathering of the Braemar Highland Society, popularly known as the Braemar Gathering, took place on September 4, and was considered the most successful that has ever been held, for the weather was fine, and there was a huge attendance of spectators, numbering some twenty thousand. Around the arena in the Princess Royal Park were hundreds of private cars, besides a hundred or so motor-coaches and some 300 motor-cycles. The King and Queen, with Prince George, drove over from Balmoral, and the Princess Royal also motored from Mar Lodge. Their Majesties, who arrived in a royal coach drawn by four

greys, with outriders in scarlet livery, were received at the Royal Pavilion by the Marquess of Aberdeen and Lieut.-Col. Farquharson of Invercauld. A picturesque event of the day was the march of the clansmen—the Balmoral Highlanders, the Farquharsons, and the Duffs in the red tartan of Macduff, with their pipers and ancient weapons such as pikes and Lochaber battle-axes. The contests in the arena, as usual, included tossing the caber (a 20-ft.-long tree-trunk), sword dancing, and a 200-yards race for clansmen over fifty-five. There were also dances by junior competitors under sixteen.

"BALLOONS" FOR RAISING SUNKEN SHIPS: SALVING THE GERMAN FLEET.

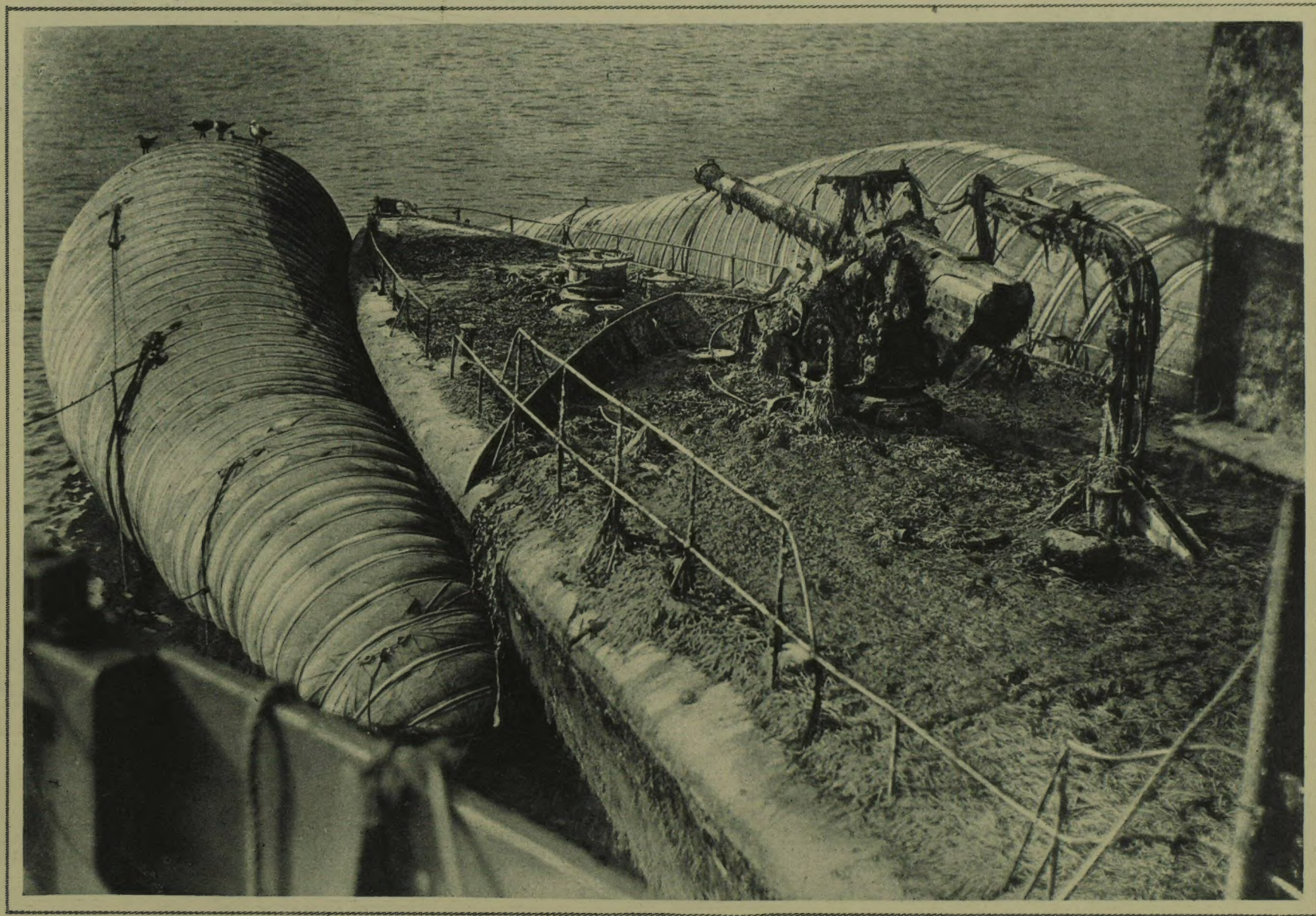
PHOTOGRAPHS BY THE "TIMES."



WITH TWO "BALLOONS" FASTENED TO THE BOWS: THE BRIDGE OF A GERMAN DESTROYER APPEARING ABOVE WATER BETWEEN TWO CONCRETE BARGES.



SHOWING THE TWO "BALLOONS" ON EITHER SIDE OF THE BOWS: A LATER STAGE IN THE RAISING OF A GERMAN DESTROYER AT SCAPA FLOW.



COVERED WITH MARINE GROWTH AFTER ITS FIVE YEARS IN THE SEA: ONE OF THE GERMAN DESTROYERS, SUNK AT SCAPA FLOW IN 1919, BROUGHT TO THE SURFACE WITH THE AID OF AIR PONTONS, RESEMBLING BALLOONS, ATTACHED TO THE BOWS.

In addition to the salvage methods for raising the scuttled German fleet illustrated in our issue of August 16, the Scapa Flow Salvage and Shipbreaking Company have lately been using air pontoons shaped like balloons. These are submerged and attached to a sunken ship before being inflated, and after inflation their buoyancy helps to bring it to the surface. Our photographs show stages in the process. In the two upper ones a raised destroyer is seen suspended between

two concrete barges and partly supported by two air pontoons. The lower photograph shows the forecastle deck, covered with marine growth, with the air pontoons in position, after the destroyer had been raised. Nearly seventy interned German war-ships were scuttled and sunk by their own crews at Scapa Flow in 1919, and it has been stated that the enormous task of salving them all may take nine years.

THE BATTLE OF "REDS" AND "BLUES": MIMIC WARFARE ON "THE PLAIN."

PHOTOGRAPHS BY C.N.



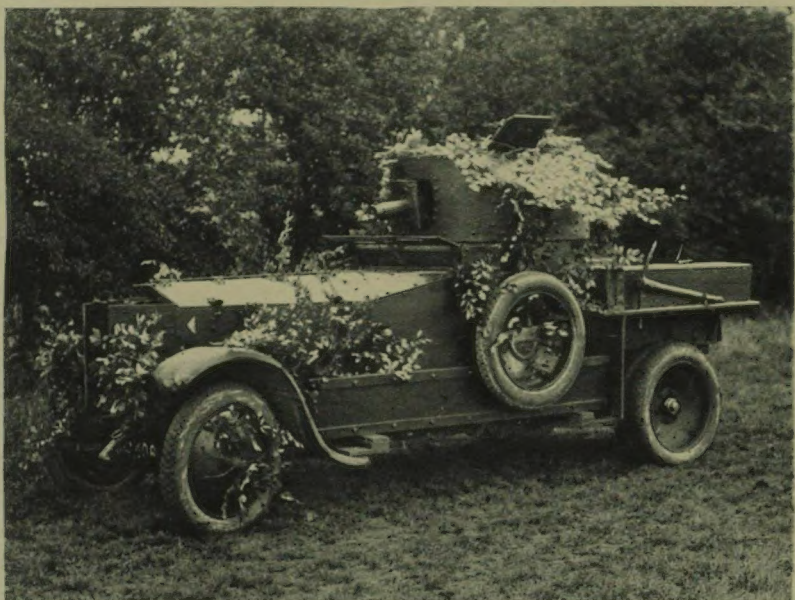
ARTILLERY OF THE SOUTHERN COMMAND IN "ACTION" ON SALISBURY PLAIN: AN 18-POUNDER FIRING FROM COVER.



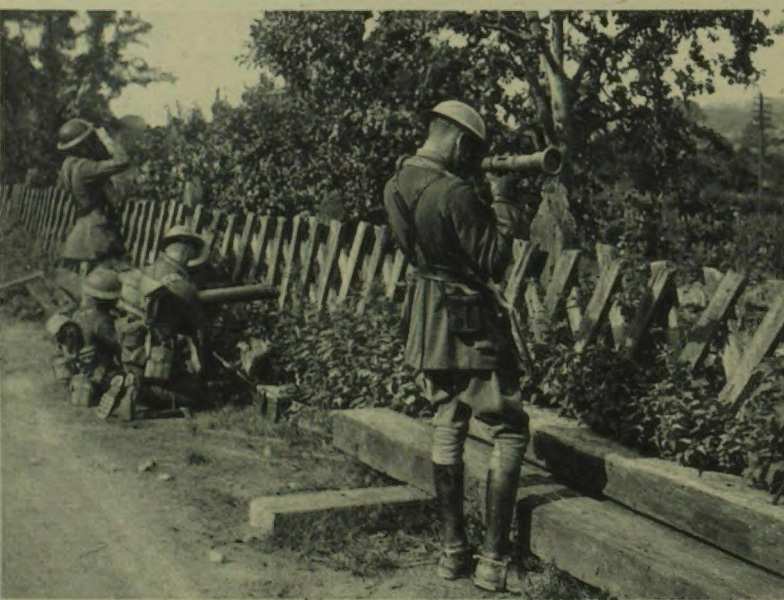
A NEW TYPE OF GUN WITH "SPREAD" TRAILS: A "BLUE" 18-POUNDER (CLEVERLY CAMOUFLAGED) ON THE LOOK-OUT FOR "RED" TANKS.



THE CHIEF OF THE IMPERIAL GENERAL STAFF INSPECTING: LORD CAVAN (THE NEARER FIGURE IN THE RIGHT FOREGROUND), WITH GENERAL GODLEY.



SUGGESTING A "BATTLE OF FLOWERS": A CAMOUFLAGED ARMoured CAR—METHODS OF CONCEALMENT THAT WON THE APPROVAL OF LORD CAVAN.



WITH AN OFFICER (RIGHT) USING A RANGE-FINDER: A MACHINE-GUN SECTION OF THE 2ND BORDER REGIMENT OPENING THE "BLUE" ATTACK.



"WAR" SCENES ON SALISBURY PLAIN: A 3.7-INCH HOWITZER IN ACTION FOR THE "REDS" AGAINST THE "BLUES."

The above photographs illustrate a typical day in the Army Exercises that have been in progress in various parts of the country during recent weeks. These particular operations took place on September 5 on Salisbury Plain, and the men engaged were troops of the Third Division. They were divided into a "Blue" force and a "Red" force, between which a mimic battle was fought on certain prearranged lines. The object was to prepare the various units of the division for the final stage of their training, to be completed during the ensuing fortnight. The progress of the "battle" was watched by the Chief of the Imperial General

Staff, Lord Cavan, who in the morning met General Sir Alexander Godley, Commanding-in-Chief the Southern Command, and other officers, at a point near Tidworth, on the road between Amesbury and Marlborough. The scenes of action included Sidbury Hill, Clarendon Hill, Shrewton, Nine Mile River, Dunch Hill, Rabbit Hill, Fittleton, and Milston Firs. At the end of the day Lord Cavan expressed his satisfaction with the improvised arrangements for keeping control over so large a force, and commended the skill displayed by the troops in concealment and camouflage on ground particularly difficult for such a purpose.

THE GREAT ASSEMBLY OF THE LEAGUE OF NATIONS AT GENEVA.

PHOTOGRAPHS BY ROL, C.N., AND KEYSTONE VIEW CO.



WITH A TABLET ON THE OUTER WALL TO THE MEMORY OF PRESIDENT WILSON: THE LEAGUE BUILDING AT GENEVA.



URGING THE FRENCH VIEW, THAT ARBITRATION MUST HAVE FORCE BEHIND IT: M. HERRIOT, PREMIER OF FRANCE, ADDRESSING THE ASSEMBLY OF THE LEAGUE OF NATIONS.



SHOWING THE BRITISH PRIME MINISTER, WHO URGED ARBITRATION AS THE ONLY ALTERNATIVE TO WAR: THE ASSEMBLY OF THE LEAGUE OF NATIONS, INCLUDING MR. RAMSAY MACDONALD, WITH LORD PARMOOR, MR. ARTHUR HENDERSON, AND MRS. SWANWICK (IN THE LEFT FOREGROUND).

The Assembly of the League of Nations, which opened at Geneva on September 1, was made memorable by the speeches of the British and French Premiers, Mr. Ramsay Macdonald and M. Herriot, who, before leaving on the 6th, proposed a joint resolution (with a view to an international conference on armaments) that was unanimously adopted. Mr. Macdonald spoke on September 4, urging arbitration as the only alternative to war. Mr. Herriot replied the next day, and

declared that arbitration must have force behind it. Both speeches were received with great enthusiasm. In the large photograph above, Mr. Macdonald may be seen sitting next to Lord Parmoor. Then comes Mr. Arthur Henderson (the Home Secretary), and next to him Mrs. Swanwick, a British delegate. They may be identified by noting that Mrs. Swanwick appears just above the angle of the stairs in the left foreground, and the others are to the right of her.

IN THE DISPUTED SUDAN: LIFE AND CUSTOMS IN DARFUR.

By Major EDWARD KEITH-ROACH (Late Bimbashi, Egyptian Army), Editor of the "Handbook of Palestine," etc.

ONE of the "side-shows" of the Great War was the reconquest of the Province of Darfur, that had been left under the administration and jurisdiction of a native Sultan, Ali Dinar, when Lord Kitchener, in 1899, had marched his victorious army into Khartoum and reoccupied the Sudan. Darfur is situated between latitudes 15 and 10 north, on the extreme west of the Province of Kordofan, in the Anglo-Egyptian Sudan, and is bounded on its west by French Equatorial Africa. El Fasher, the capital, was the culminating point of Hassan Bey's recent journey of exploration across the Libyan Desert.

Urged on by envoys bearing letters, jewelled swords, and decorations from the Sultan of Turkey, who had got them conveyed by means of help given by the Senussi tribe to the west of Egypt, the Sultan decided to join Turkey "in the Holy Fight for freedom against the infidels and dogs of Christians," and sent off a flag and three spearheads to the nearest British official in Kordofan Province, in much the same way as the gauntlet was thrown into the ring, and started molesting the borders of that province.

The raids became so frequent that it was decided to reoccupy the territory, and in 1916 a small expe-

the rules of the Moslem faith, excepting that he observes Ramadan, the month of fasting. I never saw a native eat or drink in the day during that month, even though it fell in the height of the hot weather, when the heat was simply terrific, the very sand seeming to reflect every ray of the sun

water remains sweet for some years in the trees, although it gradually changes colour until it becomes almost black.

In places where there are no Tebeldi trees, the people grow immense quantities of water-melons, which they store and use as drink for man, beast, and fowl. On a surveying tour I once existed for six weeks on water-melon juice; even my tea was made from the strained syrup. Horses are trained to drink once every forty-eight hours, sheep and cows every fourth day, and camels every seventh or eighth day.

There is a very fine breed of ostriches indigenous to the country, and one of the tribes breed black-and-white camels, the only breed of piebald camels in the world.

The people are extremely friendly, and the women are most industrious; but the men are "bone idle," and most of their time is spent in drinking a rich, porridgy beer made from fermented millet seed, the only kind of grain that will grow in the heavy sand. One can say with confidence that at least fifty per cent. of the male adults

throughout the province go to bed fuddled every night.

The main exports are cattle and gum-arabic, which grows wild over the eastern district. A certain

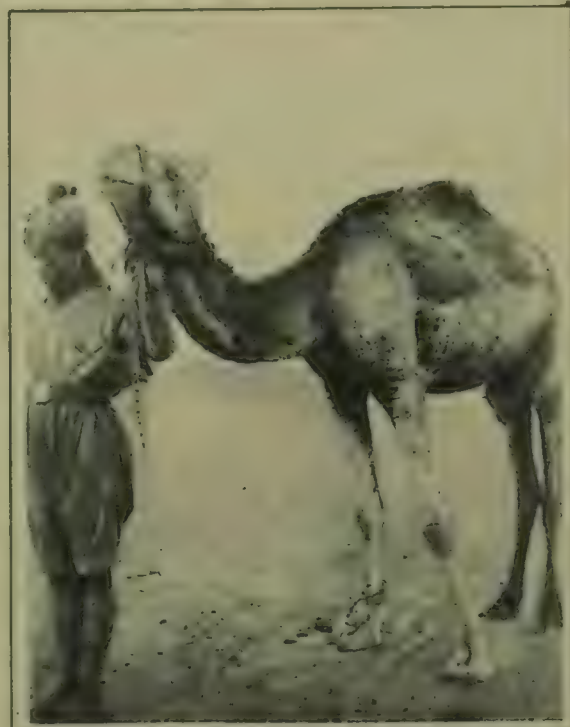


WHERE THE HEAT IS TERRIFIC IN THE HOT SEASON AND WATER IS EXTREMELY SCARCE: THE DARFUR PROVINCE OF THE SUDAN—TYPICAL DESERT LANDSCAPE AT UM KEDADA, THE HEADQUARTERS OF THE EASTERN DISTRICT.

and strike with renewed vigour at the toiling mortals above it. There is a good deal of superstition mixed up with their beliefs. To give an example. If a woman is ill, a Fikki, the local holy man, is called in: he writes a few verses of scripture from the Koran on a piece of paper, carefully sands the ink (made from soot and gum) until the letter is dry, then reads it over to her, and afterwards makes the patient swallow the paper. If the patient gets better, it redounds to the credit, both spiritual and financial, of the Fikki; but if she dies—would you interfere with the working of the will of Allah?

Water in many parts of the Province is extremely scarce, and in places where there are no wells the amount of liquid that will keep human beings and animals alive has been brought down to extraordinarily small proportions.

The methods used in conserving water are ingenious. Dotted about Darfur in tens, fifties, or even hundreds, are enormous trees of great age, called the Tebeldi. They are of massive girth, and have a naturally soft heart, which is hollowed out by the natives with their primitive tools until a hole is made big enough to accommodate two



WHERE CAMELS ARE TRAINED TO DRINK ONLY ONCE IN SEVEN OR EIGHT DAYS: A SPECIMEN OF THE ONLY PIEBALD BREED IN THE WORLD, IN NORTHERN DARFUR.

Photographs by Major Edward Keith-Roach.

or three men, and from this living reservoir is drawn up by leathern buckets the rain water that falls during July, August, and September. The



WITH A TUFT OF HAIR STILL TO BE PLAIED AND GREASED WITH MUTTON FAT: A DARFUR GIRL'S UNFINISHED COIFFURE (IN ANCIENT EGYPTIAN STYLE) WHICH TAKES THREE DAYS AND LASTS SIX MONTHS.

ditionary force, consisting of Egyptian Army troops led by British officers and accompanied by a few British machine gunners, marched 400 miles along an almost waterless track, and a couple of engagements took place against the Sultan's slave army, and by the end of the year the Sultan was killed and the flags of Great Britain and Egypt were flying side-by-side in capital and district headquarters.

The inhabitants of Darfur are negroids; that is to say, they have from one to ten per cent. of Arab blood in their veins, left behind after the Arab conquest of the Sudan some centuries ago. The conquerors also left behind their language and religion.

The Furowi is not, however, a strict adherent to



"A LIFE STUDY IN BRONZE": THE FUROWIAH WATER-CARRIER—A DARFUR GIRL IN A GRACEFUL ATTITUDE SUGGESTING REBECCA AT THE WELL.

amount of primitive weaving is done, but Manchester piece goods are finding a ready market as trade opens up.

The women plait their hair in exactly the same style as they did in Tutankhamen's days: once plaited—an operation which takes about three days to do—it is well rubbed with mutton fat and allowed to remain for six months before it is undone again.

The houses are made from millet straw, and look like big beehives of a size which necessitates stooping low before one can enter.

On the whole, the Furowis are a nice people, easy to deal with, and possessing a keen sense of justice and respect for good rule, which is at last theirs.

LIKE THEIR WHITE SISTERS: SUDAN CHILDREN MAKE SAND CASTLES.

PHOTOGRAPH NO. 1 BY MAJOR EDWARD KEITH-ROACH, LATE BOMBASHI, EGYPTIAN ARMY NO. 2 BY SPORT AND GENERAL.



1. SAND CASTLES OF THE SUDAN: A UNIQUE PHOTOGRAPH OF DARFUR CHILDREN BUILDING MODELS OF NATIVE TUKLS (HUTS) SHOWN IN THE BACKGROUND, WITH BALLS OF SAND ON TOP REPRESENTING OSTRICH EGGS.

DESCRIBING Darfur children in an article recently contributed to the "National Geographic Magazine," of Washington, Major Keith-Roach writes: "Both boys and girls have their tribal marks cut on their cheeks at an early age, salt being rubbed in to keep the slits open. Little girls wear a *rahad*, a short skirt—of strings of leather hanging from a belt—which swings picturesquely like a kilt as they walk. If there is enough rough cotton cloth to go round, the boys have a sack-like shirt with holes for their arms;

[Continued opposite.]



2. SAND CASTLES OF OUR SOUTH COAST: A LITTLE HOLIDAY-MAKER AT THE SEASIDE BUILDING A MODEL OF AN ENGLISH HOUSE, WITH CHIMNEYS AND WINDOWS, AND GARDEN "PLANTED" WITH SEAWEED.

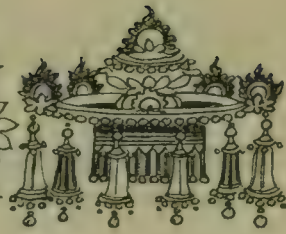
[Continued.] otherwise they go as God made them. . . . The babies are carried on their mothers' backs. A child is caught by the wrist and adroitly swung around to the mother's back, a leg on either side of her waist, and is tied by a piece of her raiment. There the infant stays for hours, with its little head sticking out, looking wonderingly at the world, while the mother does her work. When sun and flies become too much for its patience, the mother throws the other end of the *tobe* over its head and waggles it to sleep."

These two photographs, which afford both a comparison (in custom) and a contrast (in styles of architecture), show that East does occasionally meet West, at any rate in the realm of childish games. The upper illustration, which accompanied the article on the opposite page by Major Edward Keith-Roach, was taken by him in the Darfur Province of the Sudan. It is particularly interesting from the fact that, in a note describing it, he says: "This is a unique photograph, of the only two Darfur children the writer ever saw really playing. The 'houses' follow

the lines of the grass huts (known as *tukls*) seen in the background. The round balls represent ostrich eggs, which are often placed on the top of a hut as a finishing touch." The huts themselves are made from millet straw, "and look like big beehives, of a size which necessitates stooping low before one can enter." The lower photograph shows a little English sand-artist, during a holiday at the seaside on the South Coast, at work on an ingenious model of a house of a familiar home type.



THE STATELY HOMES OF CHINA.



By JULIET BREDON. (See Pages 481, 482.)

The following article is a continuation of that by the same author, given in our issue of Sept. 6, with two other pages of photographs.

ORIGINALITY is certainly not on the list of Chinese virtues. In fact, even the difference between palaces, private homes and temples (for there is no special type of religious architecture in the Far East) is in the main not structural, but only a difference in size and treatment, being strictly

and flowering plum are usually selected for this purpose. The pine, which gives the best results, is contorted into the shapes of pagodas or animals with extraordinary fidelity. Lifelike lions and dogs have eyes and tongues added in red paper to complete the resemblance to the living creature. We are told that the principle of the operation "depends upon the retarding of the sap by stinting the supply of water, confining the roots, and bending the branches into the desired form when young and pliable; afterwards retaining them in their enforced position in pots, then clipping off all the vigorous shoots until, as in the case of the cramped feet of Chinese women, Nature gives up the contest and yields to art."

The genius of the Chinese gardener reaches its highest point, however, in the laying out of the landscape gardens which are an essential part of all stately homes—a luxury for the leisurely men folk "with joints and manners as stiff as their brocade robes"; a necessity for the women and

In less extensive grounds, the real boundaries are carefully hidden by masses of shrubs and other artifices. Though the Chinese are not supposed to be versed in optics, "experience has taught them that objects appear less in size and grow dim in colour in proportion as they are removed from the eye of the spectator, so they introduce buildings, bronze vessels, and other objects lessened according to the distance from the point of view, and to add to the effect they give a greyish tinge to the distant parts of the composition and plant trees of lighter colour and smaller growth in the foreground, thus rendering what is trifling and limited great and extensive in appearance."

Even if we find Chinese architecture lacking in variety and originality, and judge their buildings unimpressive as compared to ours, we must admit that they are essentially in harmony with their setting. "The bond between house and garden should be as close as between father and son," says the Eastern proverb. Nay, more, both must be fitted to the surrounding landscape as the picture to the frame (Fig. 6). Thus, in the northern provinces we find the more chaste and formal type of dwelling, because it is suited to the wide sweep of the plains and has been conventionalised by the effect of climate and the influence of rigid court ceremonial; whereas in the southern provinces, which are cut up by canals and valleys, simplicity of architectural line is lost in elaborate ornamentation. Exaggerated roofs, tilted like horned moons (Fig. 3), and fantastic carvings give a new note to rich men's houses. Nightmare dragons (Fig. 4) writhe on garden walls, and the general effect of Southern Chinese stately homes is often grotesque rather than beautiful to our eyes. Furthermore, in places like Soochow and Hangchow, native architecture is being contaminated by Western ideas (Fig. 7), and is spoiling the sober beauty of designs such as we prize on our willow-pattern plates (Fig. 5).

Architecturally, no less than morally, the ideals of the East and the West are diametrically opposed. Any attempt to mix the two results in a combination of the worst qualities of both, never the best. While we may not agree with its underlying principles, Chinese civilisation has produced much that we can admire. Equally—while we could never stand the discomfort of Chinese houses, especially in our climate—we come to feel, once we have divested ourselves of those prejudices of eye and education which close to us at first a proper enjoyment of many unfamiliar things just because they are unfamiliar, that the aristocratic severity of the best Chinese taste in the

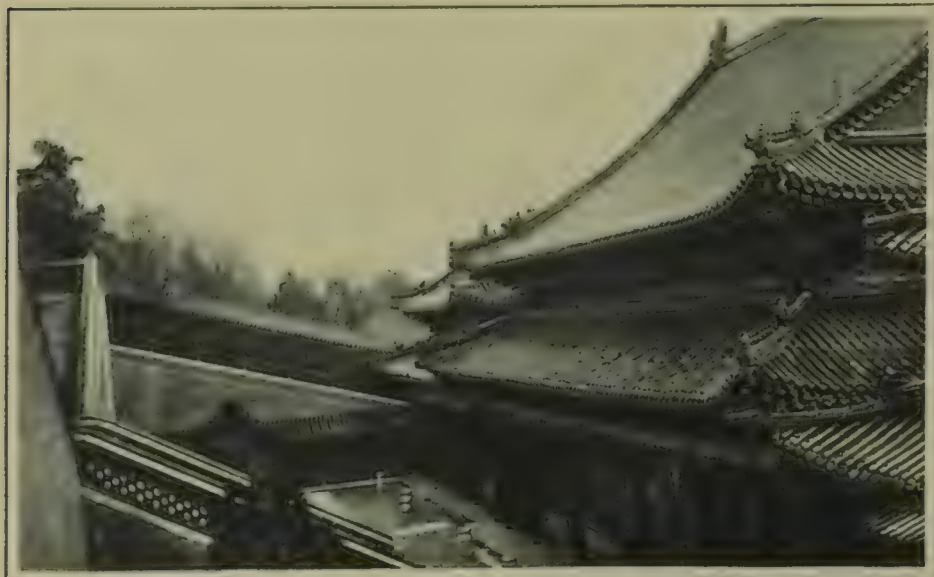


FIG. 1.—TURNED TO SACRED USES BECAUSE ONCE THE HOUSE OF A PRINCE WHO BECAME AN EMPEROR, AND THEREFORE NOT TO BE INHABITED BY ORDINARY MORTALS: THE FAMOUS LAMA TEMPLE IN PEKING, FORMERLY THE RESIDENCE OF YUNG CHENG.

Photograph by the Camera Craft, Peking.

regulated by the rigid formalism of the life of the higher classes. Thus, with scarcely any alteration, a private residence may become a temple, or *vice versa*. A case in point is the splendid group of buildings (Fig. 1) in Peking, which were once the home of the son of the Emperor Chien Lung before he ascended his father's throne under the reigning title of Yung Cheng and went to live in the Forbidden City. On his accession his lovely halls and spacious courtyards were turned over to the Buddhist Church (they are now the famous Lama Temple beloved by tourists) because according to Chinese etiquette no dwelling belonging to a person who has become an Emperor may afterwards be used for the residence of an ordinary mortal.

Alas! grass sprouts thickly on the roofs of this old palace, marring the golden glory of the tiles, and many of the little monsters, "so sinister in form yet so friendly in meaning," that once guarded the eaves, have been broken off by the poverty-stricken monks and sold as souvenirs to globe-trotters. Yet these double and triple roofs are famous throughout the city as perfect copies of the old classical models first used, according to tradition, in the Shang Dynasty, B.C. 1766.

It is not only the monks who are penniless these days in Peking. Imperial subsidies no longer pour into the treasuries of noble Manchus, so long pensioners of the Dragon Throne because of the help their ancestors gave in establishing it. Many princely families are utterly ruined, and have been obliged to sell their handsome homes. Others, unable to dispose of their properties, sit by and watch their lacquered pillars and coffered ceilings fade and fall. Only a few survivors of the old régime have the means still to keep their stately mansions in livable condition, and among these are Prince Chun, father of the ex-Emperor, and the Princes Tsai Tze and Tsai T'ao.

All three estates contain truly palatial buildings representing the highest type of Chinese architecture, embellished with all the arts of masonry, carving, and gilding. One, at least, has its own private theatre, with open-air stage (Fig. 8, page 482), and combined family box and banquet hall, connected with it by galleries, where guests feast and enjoy the performance. Another is famous for its rock gardens (Fig. 9), which contain a fine collection of those fantastic stone monoliths (Fig. 10) that in China often take the place of flowers. The Oriental taste for the curious and bizarre is further accentuated by dwarfed and twisted trees or shrubs trained by skilful gardeners (Fig. 11). To watch these men at work is a delight to those few privileged foreign friends invited "to view." Infinite patience is required for successful dwarfing, and the pine, cypress, peach,

children precluded by custom from taking the air in public places. Where space permits—and space, like leisure, is essential to well-bred Orientals with their hundreds of retainers and their close kinsfolk all gathered under the paternal roof—lakes and lotus-ponds (Fig. 13), hillocks crowned with summer-houses (Fig. 12), and tiny valleys filled with trees, form part of the pleasure grounds that imitate Nature in miniature. Such gardens are often divided into different scenes for morning, noon, and evening, and separated by "Hua Ching," or ornamented walls with quaint-shaped windows (Fig. 14) and full moon doors (Fig. 2) to



FIG. 2.—BESIDE A "FULL MOON" DOOR IN ONE-OF-THE ORNAMENTAL WALLS (HUA CHING): CHINESE WOMEN IN A GARDEN "DIVIDED INTO DIFFERENT SCENES FOR MORNING, NOON, AND EVENING."

Photograph by Mrs. W. J. Calhoun.

break the line and permit a peep at the beauties beyond. The walls themselves often have carefully prepared surfaces on which guests may be invited to paint a picture or inscribe a poem.

stately homes of China creates a harmonious atmosphere suitable to the ceremonial life of other days, and proves a high level of art and culture—albeit, one totally different from our own.

STATELY HOMES OF CHINA: "WILLOW PATTERN"; WESTERN INFLUENCE.

PHOTOGRAPHS BY JULIET BREDON. FIG. 4 BY MRS. W. J. CALHOUN.



FIG. 3. WITH "EXAGGERATED ROOF TILTED LIKE HORNED MOONS": A HOUSE IN SOUTHERN CHINA, WHERE "SIMPLICITY OF LINE IS LOST IN ELABORATE ORNAMENTATION."



FIG. 4. "NIGHTMARE DRAGONS": GARDEN STATUARY TYPICAL OF SOUTHERN CHINA.

1
"THE stately homes of China" (to recall the beginning of the article in our last issue) "are hidden behind walls in a carefully screened intimacy. In fact, a traveller wandering through the streets of a native city will only be able to distinguish fine properties by their longer, higher walls, and larger, more imposing gateways. Of the buildings themselves he will see nothing, because they are usually of one storey only, overshadowed by trees. High houses have never been popular
(Continued in Box 2.)



FIG. 5. "DESIGNS SUCH AS WE PRIZE ON OUR WILLOW PATTERN PLATES": CHINESE PAVILIONS BESIDE A LAKE IN A STYLE OF ARCHITECTURE FAMILIAR TO EUROPEAN EYES THROUGH CHINA WARE.

2
in China; in Peking they were long forbidden, lest they should overlook the Imperial palaces, and Le Conte tells a story of a certain official who, "having built a dwelling more lofty than his neighbours", was accused before the Emperor: whereupon, fearing the consequences, he pulled it down while the matter was under consideration." Where privacy is as rare as it is in the teeming East, no wonder the rich and powerful—to whom alone it is possible—value their seclusion. The Chinaman's home is his castle.



FIG. 6. TYPICAL OF NORTHERN CHINA: A "CHASTE AND FORMAL" DESIGN.



FIG. 7. "THE PURITY OF NATIVE ARCHITECTURE CONTAMINATED BY WESTERN IDEAS": A HOUSE TYPICAL OF SOOCHOW OR HANGCHOW, WITH LOWER WALLS AND WINDOWS IN EUROPEAN STYLE.

China has been very much in the public eye of late, owing to the outbreak of civil war near Shanghai, and a little earlier, to the vast floods in the province of Chihli, said to have rendered homeless some five million people. An immediate interest, therefore, attaches to our photographs, which illustrate the article on "The Stately Homes of China" given on page 480, and continued from our last issue. In describing the particular photographs shown above, it will be noted, the author draws a contrast between the architecture of northern and southern China, pointing out that in the north the style is more "chaste and formal,"

whereas in the south there is a tendency to over-elaboration, and, in places like Soochow and Hangchow, the purity of native style "is being contaminated by Western ideas, and is spoiling the sober beauty of designs such as we prize on our willow-pattern plates." The last of the above photographs (Fig. 7) shows very clearly the unfortunate effects of this mixture of incongruous styles. It should be mentioned that the previous series of photographs (in our issue of September 6) were inadvertently ascribed to Mr. W. J. Calhoun, whereas in fact six of them were by the author of the article, and three by Camera Craft, Peking.

STATELY HOMES OF CHINA: A THEATRE; ROCK-GARDENS; DWARF TREES.

PHOTOGRAPHS BY JULIET BREDON. FIG. 9 BY MRS. W. J. CALHOUN.



FIG. 8. WITH OPEN-AIR STAGE, AND COMBINED FAMILY BOX AND BANQUETING HALL: A PRIVATE THEATRE ATTACHED TO A GREAT HOUSE IN CHINA.



FIG. 9. PRINCE TSAI TZE WITH HIS FAMILY IN THE FAMOUS ROCK-GARDEN OF HIS PALACE: AN UNPRECEDENTED GLIMPSE OF PRINCELY LIFE IN PEKING.



FIG. 10. A FAVOURITE FORM OF CHINESE GARDEN DECORATION: A FANTASTIC STONE MONOLITH.



FIG. 11. THE ART OF DWARFING TREES AND SHRUBS: A CHINESE GARDENER PRUNING PEONY PLANTS.



FIG. 12. A TEA PAVILION BESIDE A LOTUS POND: A FAVOURITE FEATURE OF SPACIOUS PRIVATE GROUNDS.



FIG. 13. "THE GENIUS OF THE CHINESE GARDENER REACHES ITS HIGHEST POINT IN LANDSCAPE GARDENS": A MANCHU PRINCE'S LOTUS LAKE.



FIG. 14. OF A KIND ON WHICH "GUESTS MAY BE INVITED TO PAINT A PICTURE OR INSCRIBE A POEM": A GARDEN WALL WITH QUAIN "WINDOW."

No one values privacy and seclusion more than the Chinese of high degree, and some of the photographs which we are enabled to publish here are the result of very special privileges accorded to foreign friends. As was pointed out in our last issue (where we gave the first part of the article on "The Stately Homes of China," continued on page 480 of the present number, and two pages of other illustrations of the subject) we have been informed that "this is probably the first time that photographs of the princely properties of Peking, with their owners, have ever been taken and offered for publication." Such a photograph as Fig. 9

above is, therefore, of peculiar interest as affording an unprecedented glimpse into the private life of a Chinese Prince. "Only a few survivors of the old régime," says the writer of our article, "have the means still to keep their stately mansions in livable condition, and among these are Prince Chun, father of the ex-Emperor, and the Princes Tsai Tze and Tsai T'ao." The above illustrations show many characteristic features of the art of landscape gardening as practised in China—an art in which, as the same writer says, "the genius of the Chinese gardener reaches its highest point."

LIKE A FLY?—DINOSAUR FOOTPRINTS ON THE ROOFS OF COAL-MINES.

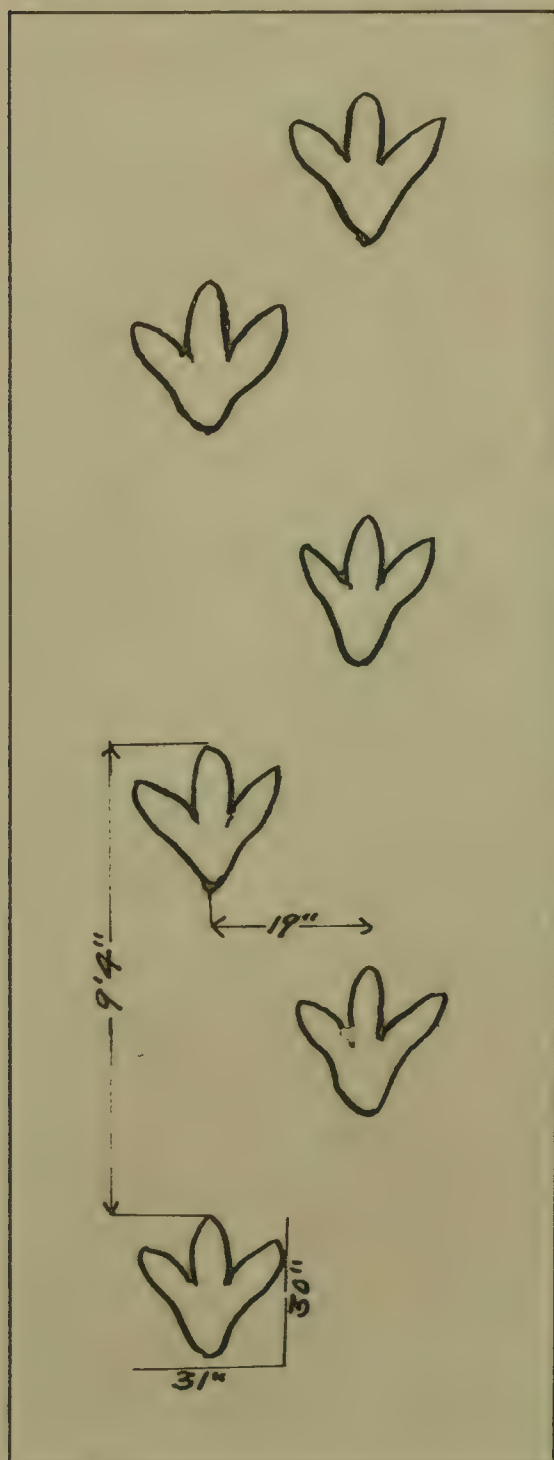
ILLUSTRATIONS BY COURTESY OF "NATURAL HISTORY" (THE JOURNAL OF THE AMERICAN MUSEUM) AND MR. WILLIAM PETERSON, DIRECTOR AND GEOLOGIST, AGRICULTURAL EXPERIMENT STATION, UTAH AGRICULTURAL COLLEGE.



1. WITH A 12-INCH RULE INDICATING ITS HUGE SIZE: A DINOSAUR TRACK FROM A ROOF IN A COAL-MINE.



3. WITH A SPREAD OF 24 INCHES BETWEEN THE TOES: A DINOSAUR'S ENORMOUS FOOTPRINT PETRIFIED IN A ROOF OF THE UTAH FUEL COMPANY'S MINE AT CASTLE GATE.

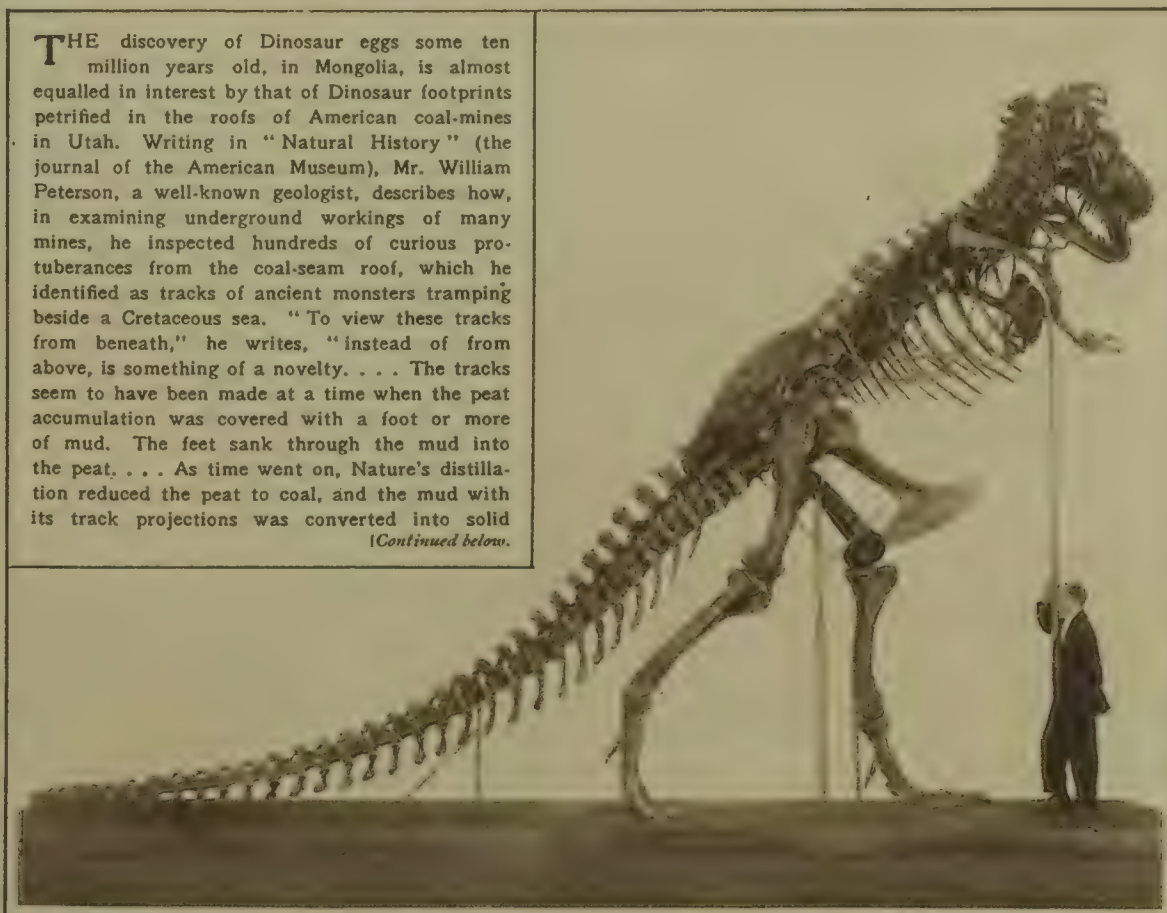


2. NINE-FOOT STEPS OF A DINOSAUR: CONSECUTIVE TRACKS PETRIFIED IN THE ROOF OF THE OLD BALLARD MINE.

Continued.
rock. In most places the coal is easily separated from the roof, leaving the track-shaped protuberance as an appendage from the ceiling. . . . Seven consecutive tracks (Fig. 2.) are shown in the old Ballard Mine, on the property of the American Fuel Company, located on the Denver and Rio Grande Railroad about eight miles north of Thompson's Springs. These tracks are among the largest. . . . In a different entry . . . one track (Fig. 1) was taken down and shipped to the Geology Museum of the Utah Agricultural College at Logan. . . . It measures 31 inches between the spread of the outer toes, and 32 inches from the heel to

THE discovery of Dinosaur eggs some ten million years old, in Mongolia, is almost equalled in interest by that of Dinosaur footprints petrified in the roofs of American coal-mines in Utah. Writing in "Natural History" (the journal of the American Museum), Mr. William Peterson, a well-known geologist, describes how, in examining underground workings of many mines, he inspected hundreds of curious protuberances from the coal-seam roof, which he identified as tracks of ancient monsters tramping beside a Cretaceous sea. "To view these tracks from beneath," he writes, "instead of from above, is something of a novelty. . . . The tracks seem to have been made at a time when the peat accumulation was covered with a foot or more of mud. The feet sank through the mud into the peat. . . . As time went on, Nature's distillation reduced the peat to coal, and the mud with its track projections was converted into solid

(Continued below.)



4. MAKER OF THE FOOTPRINTS? TYRANNOSAURUS—A MONSTER DINOSAUR THAT WALKED ON ITS HIND-LEGS (A SKELETON IN THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK).

the front of the middle toe. . . . In the mine at Castle Gate, Utah, a photograph (Fig. 3) was taken of one of the tracks, by courtesy of Mr. Watts, of the Utah Fuel Company. . . . The tracks are all of the three-toed type and seem to have been made by an animal that walked only on its hind-legs. . . . The most startling thing about the tracks is their enormous size. . . . Dr. W. D. Mathew, of the American Museum, interprets them as made by a member of the deinodont family of dinosaurs, of which the Tyrannosaurus (Fig. 4) is the largest known type. . . . The massive hind-limbs exceeded the limbs of the great proboscideans in bulk."



THE WORLD OF SCIENCE.



THE NOW EXTINCT TASMANIANS.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE discussions on the relations between Religion and Science which took place during the recent conference at Oxford mark an important change in the attitude of theologians and men of science towards one another. Nothing but good can come of it. We shall make still further progress if we can persuade the politicians to join hands with us. It is not suggested that Politics and Science have anything in common, but that the politician, to whatever school he may belong, cannot afford to ignore the facts which the man of science has gathered in regard to the history of the evolution of the human race. These would afford him an insight into the "warp and woof" of the human mind, and its potentialities for good and evil. They would furnish an insight into human mentality and passions, which would afford ballast of a very practical kind in regard to schemes for the betterment of society at large. To the lack of appreciation of this aspect of human affairs on the part of our legislators and colonists, we owe the shameful extermination of a primitive race of men from whom, to-day, we could have learned much in regard to matters which must now remain in dispute.

I allude to the Tasmanians. Until the middle of the nineteenth century they stood a race apart from the rest of mankind, dating back thousands of years to the Old Stone Age. They were a people of medium height, almost black in colour, and having black woolly hair, which grew in ringlets. Though well-built, their features were the reverse of beautiful, the nose being extremely wide, and without a "bridge," the eyes deep-set, and the mouth large (Fig. 1). Save during the winter months, they habitually went about absolutely naked. But as a protection from the cold they used the skins of kangaroos. Even then, however, the use of skins was by no means general. To protect their bodies from the rain, they smeared themselves with a mixture of grease and ochre. Yet, as Professor Sollas remarks, they were not without their refinements. The women adorned themselves with chaplets of flowers, or bright berries, and with fillets of wallaby or kangaroo skins, worn sometimes under the knee, sometimes around the wrist or ankle, as the fashion of the moment dictated. The men, especially when young, were also careful of their personal appearance: a fully-dressed beau wore a necklace of spiral shells, and a number of kangaroo teeth fastened in his hair.

They paid great attention to their hair. It was cut, a lock at a time, with the aid of two stones, one placed underneath as a chopping block, the other used as a chopper. A sort of pomatum made of fat and ochre was used as a dressing. Tattooing was not practised, but a more barbarous kind of decoration, produced by gashing the arm so as to give rise to cicatrices, was not uncommon.

While they would seem sometimes to have made use of caves as shelters, they had, as a rule, no home, nor any fixed abode, but wandered about from place to place in search of food. Their only protection from wind and weather, in a climate sometimes bitterly cold, was furnished by a rude screen (Fig. 4) made of strips of bark fixed to wooden stakes. A fire, whenever this could be lighted and kept burning, was placed in front of such screens, but they could have derived but little warmth therefrom.

The record of their implements and weapons is of special importance to us. The former were of wood or stone, but their weapons, whether for the chase or war, were of wood. The spear was the most important, and was fashioned out of the shoots of the tree, on account of their natural

straightness. Nevertheless, the fashioning of a spear was a matter calling for no little skill. The selected stick was first warmed over a fire to render it pliable, and, if it were not quite straight, it was made so by

Up to forty yards, one of these spears could be thrown with unerring aim.

The only other weapon known to have been used was a club of about two feet long, notched or roughened at one end to afford a grip, and knobbed at the other. This also could be hurled with precision up to a distance of forty yards, but whether it was also used as a club is generally used does not seem to be certainly known. As with the spear, the stem was smoothed by means of a notched flake of stone, such as was also used by the men of the Old Stone Age.

Their stone implements, used for a variety of purposes, were made of a fine-grained sandstone, flint being unknown in the island. They were made by striking off chips from one flake of stone with another. But, perhaps owing to the intractability of the material, they do not show the finish of flint implements. Besides the notched "spokeshaves" used for polishing spear and club-shafts, there were disc-shaped weapons with a cutting edge, and smaller flakes with finely serrated edges. One of the commonest tools was the scraper. This was a stone flake of about two inches in diameter, dressed by chipping one edge only of the flake, and requiring great skill in the making. It was used for flaying purposes.

Kangaroos, opossums, bandicoots, and the kangaroo-rat provided them with ample food. The animals were roasted whole in the skin, and cut up with stone knives. Emus, black swans, mutton-birds, and penguins were also largely eaten, as also were various kinds of shell-fish whose shells to this day form huge mounds, or "kitchen-middens," in no way differing from the "middens" of the Stone Age man of Europe. Fire they made by rubbing the pointed end of a stick vigorously backwards and forwards in a groove cut in another piece of wood,

or by rotating one piece of wood in a hole sunk in another.

One secret they carried with them to the grave. This concerns their use of stones, flat, oval, about two inches wide, and marked with black and red lines. A woman was one day seen arranging a number of such stones, apparently to represent absent friends, but with what motive could not be ascertained. The chief point, however, about this observation is the fact that precisely similar painted stones have been found in the cave of Maz d'Azil, Ariège, which marks the conclusion of the Palæolithic Age. These stones have always puzzled ethnologists, and, had but a remnant of these people

been saved for us, we might have solved the riddle.

The early settlers in Tasmania seem to have treated these aboriginals with shocking brutality, which naturally provoked reprisals. At last the remainder were rounded up, made prisoners, and deported to an island in Bass's Straits. This was in 1835. Seven years later there were only fifty-seven survivors, and these gradually died out before their habits, customs, and beliefs could be properly studied by trained observers.

Whence came the Tasmanians we do not definitely know. But some years ago I was able to show that they passed through New Guinea, and crossed Australia on their way to their final home in Tasmania. This evidence was furnished by the skull, which presents features found in no other human skulls. The curious shape of the roof of the skull, the frontal region, and the huge jaws and teeth, are the most noticeable of these features, and they are well shown in the accompanying photographs (Figs. 2 and 3).



FIG. 1.—OF AN EXTERMINATED RACE FROM WHOM MUCH MIGHT HAVE BEEN LEARNED ABOUT THE OLD STONE AGE: ONE OF THE NOW EXTINCT TASMANIANS.

The photograph shows the great breadth of the nose, the absence of a bridge, the large mouth, and woolly hair.

holding it between the teeth and bending it with both hands. The end was hardened by charring in the fire, and sharpened by means of a notched flake



FIG. 2.—SHOWING THE "PROGNATHISM" (PROTRUSION) OF THE JAWS, A COMMON FEATURE OF PRIMITIVE RACES: A SIDE VIEW OF THE TASMANIAN SKULL.

The suture down the forehead, shown in the adjoining photograph (Fig. 3) occurs more frequently among primitive peoples than civilised.—[Photograph by E. J. Manly.]

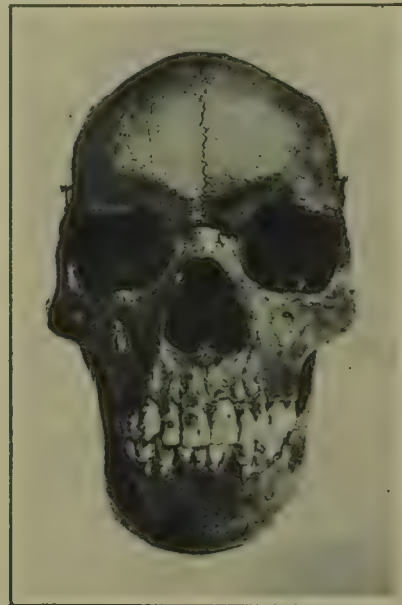


FIG. 3.—SHOWING THE GREAT SIZE OF THE JAWS AND TEETH, AND A SUTURE DOWN THE FOREHEAD: THE SKULL OF A NATIVE TASMANIAN—FRONT VIEW.

of stone, after the fashion of the old Neander man. When finished, it was a formidable weapon, since it could be hurled for a distance of sixty yards with sufficient force to pass through the body of a man.

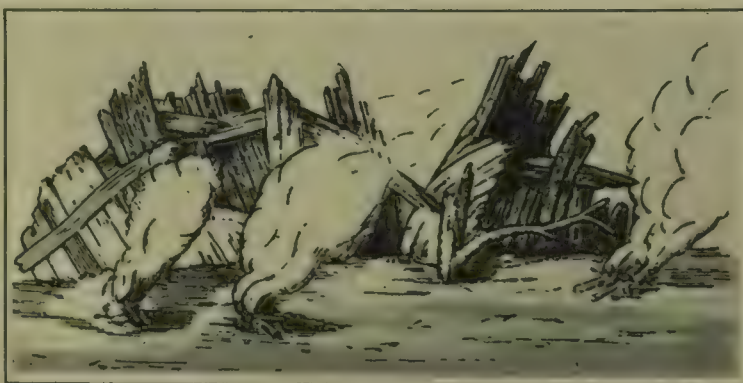
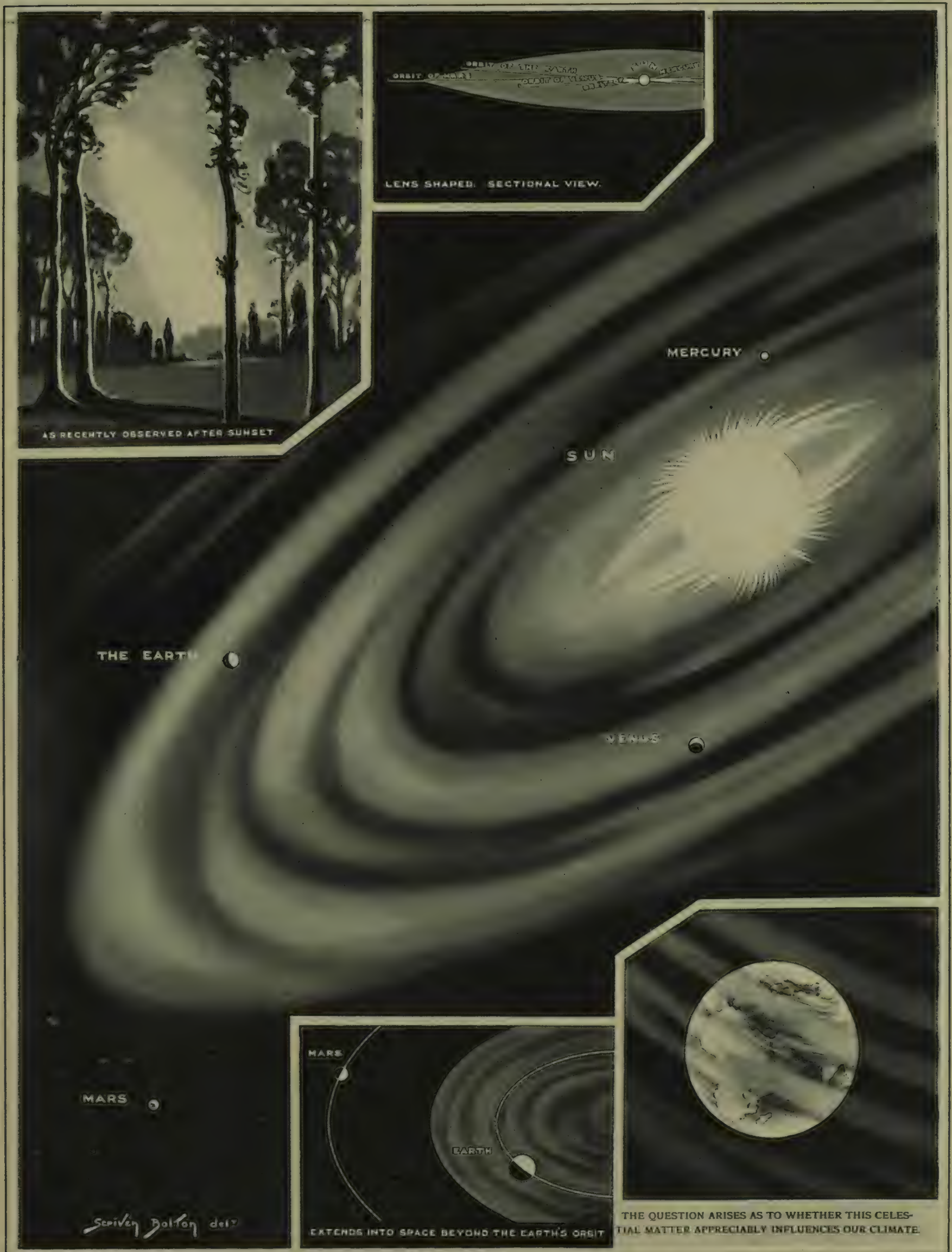


FIG. 4.—THE NATIVE TASMANIAN'S ONLY PROTECTION FROM WIND AND WEATHER: ROUGH WIND-SCREENS, WITH FIRES BURNING BEFORE THEM.

Such wind-screens were set up by the Tasmanian natives when camping out in exposed places during stormy weather.—[Photograph by E. J. Manly.]

DOES IT AFFECT OUR WEATHER?—A VAST BELT ROUND THE SUN.

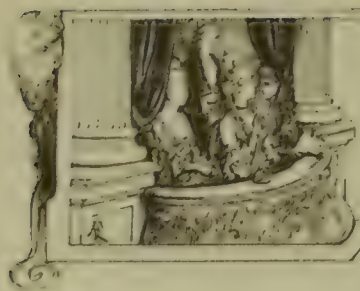
DRAWN BY SCRIVEN BOLTON, F.R.A.S.



VISIBLE THIS YEAR: A 100-MILLION-MILE RING OF MATTER ROUND THE SUN—A REMNANT OF PRIMEVAL NEBULA.

The character of the present summer emphasises the question raised (under the above drawing of the Earth in the right-hand lower corner) whether "this celestial matter appreciably influences our climate." The drawings, it should be mentioned, were made last June, and in explaining them Mr. Scriven Bolton then wrote: "A faint cone-shaped band of light stretching up from the western horizon has been well observed during the last few months. It is sometimes visible in a clear sky in the spring and autumn months, and is known to astronomers as the Zodiacal Light. This curious phenomenon is explained by the fact that the sun is circled by a huge flat ring of matter, somewhat like the rings of Saturn, and

extending into space for over a hundred million miles, far beyond the earth and its orbit. It lies in the plane of the solar equator, and its shape is similar to a bi-convex lens. As seen from the earth, it is always placed edgewise, hence its cone-shaped appearance. The spectroscope tells us that it is composed of a huge conglomeration of minute solid particles, or meteoric bodies, having rough surfaces, and shining by reflected sunlight. Like the earth, each particle moves in its own elliptical orbit round the sun. This ring of matter appears to offer no resistance to the movements of the earth, Venus, and Mercury, whose orbits lie within its boundary, or to that of comets."—[Drawing Copyrighted in the United States and Canada.]



The World of the Theatre.

By J. T. GREIN.



SCENERY AND IMAGINATION.

THE Continental World of the Theatre is still busy with the question of the ear or the eye; in other words, the supremacy of the play or the display. The older school staunchly upholds paint and pomp of accessories; the younger is all for simplicity and *Stimmung* created by lighting. The

city, besides its regulation playhouses, have its little *théâtres intimes*, where the programme is cosmopolitan in the widest sense of the word, where all plays, irrespective of scenic demands as ordained by the author, can be given at small outlay, yet, as experience has taught, with the same effect as in the good old days of cumbersome structures and all the rest of the ornate excrescences that merely purblind the spectator's eyes and deflected his attention from the word? "What we have taught the public," they say—"not by coercion, but by true understanding of the inner meaning of the works produced—is to use their brains, to sharpen their wits, and to kindle that gift which is in all of us—would we but practise it as we practise the piano, the fiddle, or the voice—imagination. The mental eye can see everything if it would but make an effort: does not the simplest traveller who relates his experiences of a holiday trip see glorious vistas of sea and land when he is back at home in the family circle? The fault of the older theatre was to make things too easy for the playgoer, to bamboozle him with aspects that were as unreal as they were often ridiculous—oh! those strips of canvas for a sky; those fruit-trees of lifeless material; those snowstorms made of paper snippets; those rainfalls descending in patches from a fluted pipe in the flies! One took them for granted; one was so interested, so puzzled by them that the play was nowhere except when actors of uncommon gifts held forth. Were we not all hopelessly bored and engrossed in the picture instead of the players, when the lesser characters held their parley? Think of the Ghost scenes in 'Hamlet,' so often ludicrous; think of the manœuvring masses in

of the pleasure of the crowd. But I also believe that gradually, and mainly thanks to the influence of the Old Vic, our public will "sharpen its wits and practise imagination." From an artistic point of view, it would be highly desirable, and do away with much "fake" which excites ridicule and rather helps to mar than to make when plays are put on for a short season. Economically it would be an immense advantage. How often do we not hear that plays of world fame must remain unheard because they might not repay the outlay? For this reason, Corneille, Racine, Molière, Calderon, Goethe, Schiller—to name but a few played all over the world—are never seen in England. (For even "Faust," produced by Irving, was not Goethe's, but Wills's perversion.) Nor would we ever have seen the great Greeks but for the single-handed efforts of the few who were ready to lose money for the sake of kudos.

Let but one theatre—run on commercial lines—proclaim that henceforward scenery will be reduced to a minimum in costume plays—i.e., that there will be curtains instead of canvas—that perfection of acting will be the goal, and there will be no need to fear the result.

During the war, when we had a French Theatre, we attempted to produce one of the most difficult and sumptuous plays of Prosper Mérimée, the author of "Carmen." It was called "La Cresse du Saint Sacrement," and demanded a gorgeous palace scene of Louis XIV. We had but little money at our command, but excellent actors. So the plunge was decided upon. And the game was risky: all we could supply was a set of purple curtains, a settee, a toilet-table, a couple of chairs of the period. We trusted to the imagination of our public. Would the purple of the curtains and the gilt of the scant furniture combined with the talent of the actors—the delightful Yvonne Arnaud was our leading-lady—conjure up in the spectators the vision of the Tuileries and the Golden Age? It did. That performance was a greater achievement than all the efforts of the "French Players," who never had a failure, linked together. It gave us all to think furiously. To Hades with display, when play and players hold their own! The word, the speaker, and the fantasy of the hearer—they are the triumvirate whereby mind triumphs over matter.



A BRITISH DANCER REAPPEARING AS PAVLOVA'S "SECOND" AT COVENT GARDEN: Mlle. BUTSOVA, IN AN EIGHTEENTH-CENTURY MINUET BY BOCCHERINI.

Mlle. Butsova is again with Mme. Pavlova this year, as the second member of the latter's company in the four-weeks' season that was arranged to begin at Covent Garden on September 8. Mlle. Butsova is an English girl, a native of Nottingham, and her real name is Hilda Boot. She was a great success at Covent Garden last year.

Photograph by Claude Harris.

Schwabe-Hasait system; which projects real skies, sunrises, sunsets, moon effects, and storms, as well as rainfalls—as true to reality as make-believe will allow—makes enormous strides. The rest is left to curtains, a few necessary "props," and—imagination. The younger school has gone so far as to divest the classics, from Corneille and Racine to Goethe and Schiller, of all trappings with the cry: "The word and the individual must embody the soul of the poem." The older school is up in arms, and clamours: "Sacrilege and pose!" To them—I have heard them lately on the Continent—it is an outrage to despoil the scenic pictures which, to the poets, were as much an essential part of their scheme as the dialogue. One exclaimed: "Did Corneille not mean us to see Rome when he wrote 'Cinna'? Did Schiller conceive a 'William Tell' without the picture of Switzerland's lakes and mountains?" And if one tells them of our Shakespeare performances—tells them that Martin Harvey some years ago created the most poignant cemetery scene in "Hamlet" ever seen upon the stage, with dark curtains, and a cross and a weeping willow for all adornment, they would convince us that such methods are forced upon the multitude. There is always a minority, so they say, which will enforce an innovation as a fashion and impel the flock to follow the bad shepherd, lest they be accused of being old-fashioned and lagging behind.

On the other hand, the younger propagandists claim that the surroundings make the actor; that their methods of simplicity have done away with ranting, have "humanised," as they call it, the classics, have established the omnipotence of the word—which is the soul of the play. They go further, and maintain that the artistic theatre, for which they stand, has entirely revolutionised the mentality of the public. They laugh at the reproach of "pose." "If ours were affectation, would every

play until a big situation or a great monologue was reached."

The contention is, and it is substantiated by experience, that, although the modern playgoer enjoys a gorgeous production if there is equality between play and picture—that is to say, if the actor is not overshadowed, and if the scenic appeal is so near to reality that there is no jar in the mind of the spectator—yet he will infinitely prefer the new method, once he has become accustomed to it, because it is, as it were, a compliment to his intelligence. He has to supply something of his own conception. He has to make an effort to see steadily and whole—the same effort which is demanded of him by the pictures of impressionists. "People used to dine at the *table d'hôte* and accept the dinner that was placed before them whether they liked it or not: now they elect to sit at little tables and choose *à la carte*," said the defender of the new school. "I don't know whether you quite follow me, but I think there is truth in the simile. And, believe me, in twenty years much of the scenery that has held good will go to the store-rooms until it will be needed for opera, that die-hard of art which has changed in form but not in aspect."

There is much to be said for both the points of view. I believe that, in England, show is still a great part



LOOKING THE PART: MISS ELISSA LANDI, WITH FROWN AND CLENCHED FIST, IN THE TITLE-RÔLE OF "STORM," AT THE AMBASSADORS.

Miss Elissa Landi, as mentioned in our issue of August 23, is a new actress who has made a personal hit in the part of Storm, the name character of Mr. C. K. Munro's latest comedy, at the Ambassadors Theatre.—[Photograph by Pollard Crowther, F.R.P.S.]

Where Chinese Civil War Threatens a Great Foreign Community : Shanghai Volunteers.

MOBILISED RECENTLY TO DEFEND FOREIGN INTERESTS AND PROPERTY : THE SHANGHAI VOLUNTEER CORPS, A COSMOPOLITAN FORCE.

A Reuter message from Shanghai on September 9 stated: "The Shanghai Volunteers were mobilised at six o'clock this morning, while between 1100 and 1200 British, American, Japanese, and Italian Marines landed at the international concession." The above photograph shows the Volunteers (on a former occasion) marching past on the Bund. The building is the Masonic Club, and the trees in the background are in the grounds of the British Consulate. Our correspondent

who took the photograph, himself until recently a member of the Shanghai Volunteer Corps, says that it comprises six British companies, including a field artillery battery, the others being American (infantry and mounted) Customs, Portuguese, Italian, Japanese, and Chinese. The total strength is about 1000 men, and the Corps is well equipped with modern rifles, Lewis guns, machine-guns, armoured cars, and a battery of four 4.5 howitzers.—[PHOTO. BY MALCOLM HENRY.]

Pavlova's New Ballet at Covent Garden : A Photograph taken during the Performance.

SHOWING (IN THE CENTRE) MME. PAVLOVA AND M. LAURENT NOVIKOFF : THE BARCELONA MARKET SCENE FROM THE NEW BALLET, "DON QUIXOTE," ON THE OPENING NIGHT OF THE SEASON AT COVENT GARDEN.

Mme. Anna Pavlova's new season at Covent Garden opened with great success on September 8 (as mentioned under the portrait of her given on our front page) with a production of the new ballet, "Don Quixote," in which she appears first as an innkeeper's daughter, and then as Dulcinea. She was well supported by

M. Novikoff, who arranged the ballet, M. Domoslavski as Don Quixote, M. Markovski as Sancho Panza, and Mlle. Sophie Fedorovna as a street dancer. The picturesque scenery and dresses were designed by M. C. Korovine, and the music is by M. Minkus. The ballet was a personal triumph for Mme. Pavlova.

PHOTOGRAPH BY THE "TIMES."

INTERESTING EVENTS AT HOME AND ABROAD:

PHOTOGRAPHS—BY COURTESY OF THE CHINA INTERNATIONAL FAMINE RELIEF COMMISSION, CONTINENTAL PHOTO.



A PICTORIAL BUDGET OF CURRENT NEWS.

(BERLIN), AEROFILMS, LTD. (HENDON), TOPICAL, SPORT AND GENERAL, NEUMANN FILM (BERLIN), AND PHOTOPRESS.



WHERE 10,000 DEATHS ARE REPORTED: A VALLEY IN THE HUNAN PROVINCE OF CHINA, SHOWING ONLY SOME HOUSE-TOPS OF A CITY SUBMERGED BY THE FLOODS.

WHERE 300 PEOPLE ARE SAID TO HAVE BEEN DROWNED ON THE NIGHT OF JULY 12: KALGAN, IN NORTHERN CHIHLI—A WRECKED STREET AFTER THE FLOODS HAD RECEDDED.

WAR-LIKE PREPARATIONS NEAR THE ULSTER BOUNDARY: IRISH FREE STATE TROOPS, WITH BARBED-WIRE "KNIFE-REST" DEFENCES, AT OMAGH, OPPOSITE WARRENPOINT, CO. DOWN.

WAR-LIKE PREPARATIONS ON THE ULSTER SIDE OF THE BOUNDARY: A HOUSE WITH SAND-BAG DEFENCES ON THE BORDER AT NARROW WATER, CO. DOWN.

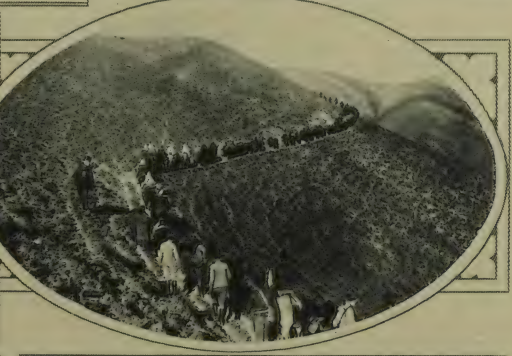


THE FIRST GERMAN FLEET EXERCISES SINCE 1914: THE BATTLE-SHIP "ELSASS," FLAG-SHIP OF ADMIRAL VON BENCKE, DRESSED FOR REVIEW AT SWINEMÜNDE.

PRESENT AT JUTLAND, AND ONE OF THE ONLY THREE BATTLE-SHIPS LEFT TO GERMANY AFTER THE WAR: THE "HANNOVER," WHICH TOOK PART IN THE SWINEMÜNDE REVIEW.

BUILT AS "REPARATIONS" AT THE EXPENSE OF THE GERMAN GOVERNMENT FOR THE UNITED STATES: THE NEW ZEPPELIN "ZR3," TO CROSS THE ATLANTIC.

WHERE THE "ZR3" WAS BUILT AND MADE HER PRELIMINARY TRIAL FLIGHTS: THE HANGARS AT FRIEDRICHSHAFEN, ON LAKE CONSTANCE, SEEN FROM AN AIRSHIP.



WHERE IT WAS ARRANGED TO PLAY THE FIRST OF THIS YEAR'S POLO TEST MATCHES: THE MEADOWBROOK GROUND SEEN FROM THE AIR.

THE UNITED STATES TEAM FOR THE POLO TEST MATCH: (L. TO R.) MR. DEVEREUX MILBURN, CAPTAIN (BACK); MR. MALCOLM STEVENSON (NO. 3); MR. T. HITCHCOCK (NO. 2); AND MR. J. WATSON WEBB (NO. 1).

THE TENTH ANNIVERSARY OF THE BATTLE OF THE MARNE: M. MAURICE QUENTIN (LEFT), PRESIDENT OF THE PARIS MUNICIPAL COUNCIL, SPEAKING AT THE UNVEILING OF THE GALLIENI STATUE.

SPANISH TRANSPORT DIFFICULTIES IN THE MOROCCO CAMPAIGN: A CONVOY DEFILING ALONG A MOUNTAIN PATH TOWARDS POSITIONS THREATENED BY THE ENEMY.

Recent reports of the vast floods in the Chinese province of Chihli stated that the property of some 20,000,000 people must have been affected by the calamity, and that about 5,000,000 must have lost practically all they possessed. In sending us the two photographs given above, on behalf of the China International Famine Relief Commission at Peking, Mr. Laurence Impey, Director of Publicity and Statistics, says: "The disaster has involved more than ten million people in destitution."—A review of the German fleet took place at Swinemünde, on the Baltic, the other day, for the first time since 1914. The fleet included the only three battle-ships left to Germany after the war—the "Elsass," the "Braunschweig," and the "Hannover" (which was present at Jutland), three light cruisers, and two destroyer flotillas. Admiral von Behncke, Commander-in-Chief, flew his flag in the "Elsass."—The first of the Polo Test Matches, postponed owing to wet weather, was fixed to be played at Meadowbrook on September 9. As mentioned on our "Personalities" page, Mr. L. Lacey, the British captain, was unable to play owing to an attack of shingles, and the British team as finally arranged was—Major Kirkwood (No. 1),

Major Phipps-Hornby (No. 2), Major Hurndall (No. 3), and Major Atkinson (Back).—War-like preparations are to be seen on both sides of the border between Ulster and the Irish Free State.—The trials of the "ZR3," the new German Zeppelin for the United States, were delayed through the overhauling of the engines, and her start across the Atlantic was consequently postponed. Photographs of her under construction appeared in our issue of August 30.—In connection with the celebrations at Meaux of the tenth anniversary of the Battle of the Marne, attended by Marshal Joffre and M. Herriot, a statue of General Gallieni, who played a great part in the defence of Paris, was unveiled on September 7 at Trilbardou, Seine et Oise.—The Spanish troops in Morocco are fighting in very difficult country, as our photograph shows, and it may well be imagined that it is not an easy task to keep open communications. Recent news has not been good. Reinforcements have been sent, and the chief of the Spanish Directory, the Marquis de Estella, has himself visited Tetuan to examine the situation.

"FIRE SNOW" TO EXTINGUISH BURNING OIL: A VIVID FIRE BRIGADE DISPLAY IN THE WEMBLEY TATTOO.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



A NEW METHOD OF EXTINGUISHING THE FLAMES OF BURNING PETROL, SPIRITS, OR OIL WITH "A BLANKET OF FROTH": THE LONDON FIRE BRIGADE GIVING A REALISTIC DISPLAY IN THE STADIUM—SHOWING SOME OF THE SPECIAL EXTINGUEURS ATTACHED TO THE FIRE-ENGINE.

This drawing illustrates a highly realistic incident in the Fire Fighting Display by the London Fire Brigade, given during the Torchlight and Searchlight Tattoo at Wembley, and demonstrating the extinction of flaming petrol by "Froth" extinguishers. "There is no make-believe about this display," our artist writes. "It is the real thing. A mixture of petrol and oil, contained in four large tanks, is ignited by a fuse (seen on the right of the drawing). A huge sheet of orange flame, with a pall of black smoke above, results; the heat generated is felt by the spectators. The fire-alarm is given, motor-engines dash into the arena with bells clanging, and the firemen extinguish the flames by the projection of a chemical liquid under pressure, which forms a blanket of 'froth' over

the surface of the burning petrol, thus screening out the air necessary for combustion. This method of dealing with burning oil has very recently been introduced into the Brigade, and it solves a great difficulty and danger. The drawing shows how the extinguisher containing the liquid (known as 'Fire-Snow') is carried on the side of the motor. The fireman, after lifting out the metal vessel, as seen on the left of the drawing, has simply to turn it over in order to start the stream, as shown on the right and in the centre. The demonstration makes a very fine spectacle. The illuminated aeroplanes seen at the top of drawing follow with a display of bombing."—[Drawing Copyrighted in the United States and Canada.]

A FINE EXAMPLE OF A HISTORICAL FILM: "ABRAHAM LINCOLN."

PHOTOGRAPHS BY COURTESY OF FIRST NATIONAL PICTURES.



THE BOYHOOD OF THE GREAT PRESIDENT: YOUNG LINCOLN (DANNY HOY) TEACHING HIMSELF ARITHMETIC WITH A WOODEN SPADE AS "SLATE."



THRASHING THE TOWN BULLY AT NEW SALEM: ABRAHAM LINCOLN (MR. GEORGE BILLINGS), THEN A STORE-CLERK, FIGHTING IT OUT WITH JACK ARMSTRONG (MR. PAT HARTIGAN).



THE PATHETIC END OF AN EARLY ROMANCE: ABRAHAM LINCOLN TAKES THE DYING ANNE RUTLEDGE (MISS RUTH CLIFFORD) TO THE WINDOW FOR HER LAST LOOK AT THE SUNSET.



VERY LIKE THE ORIGINAL, AND OF THE SAME HEIGHT AND BUILD: MR. GEORGE BILLINGS AS ABRAHAM LINCOLN; WITH MRS. LINCOLN (MISS NELL CRAIG) AND THEIR SONS.



THE ASSASSINATION SCENE IN THE FORD THEATRE, WASHINGTON: THE MURDERER, JOHN WILKES BOOTH (MR. WILLIAM MORAN), WITH A REVOLVER AT THE DOOR OF THE PRESIDENT'S BOX.



"NOW HE BELONGS TO THE AGES": THE DEATH OF ABRAHAM LINCOLN AFTER HE WAS SHOT BY JOHN WILKES BOOTH IN THE FORD THEATRE, AT WASHINGTON.

It will be interesting to compare with Mr. John Drinkwater's play, "Abraham Lincoln," the new and independent film play of the same title, arranged by First National Pictures, and very favourably criticised when recently shown privately in London, but not to be released to the public, it is said, for six months. By courtesy of the producers, we illustrate here some of the scenes of the new film, including the two most impressive, the window scene before the death of Anne Rutledge, Lincoln's early love, and the death of Lincoln himself. A synopsis of the film says: "At New Salem he met Anne Rutledge, with whom

his name is associated in one of America's most beautiful love stories. He settled at New Salem, where he thrashed the town bully, who disliked him for being a bookworm." They afterwards became fast friends, and years later Abraham Lincoln, who had become a lawyer, successfully defended Jack Armstrong's son against a charge of murder. The actor who takes the name part in the film, Mr. George A. Billings, not only performs it admirably, but bears a striking resemblance to Lincoln both in features, height, and build. Why have we no British films of great historical characters, such as Nelson?

WAR AMONG ANTS AT THE "ZOO": THE BATTLE OF THE BRIDGE.

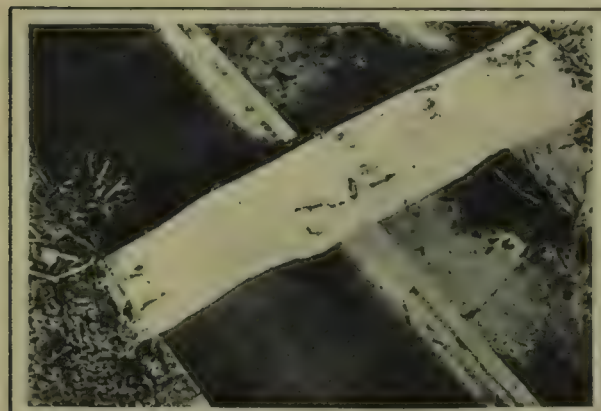
TOP PHOTOGRAPH BY L.N.A. DRAWING BY OUR SPECIAL ARTIST, C. E. TURNER. FILM PHOTOGRAPHS BY COURTESY OF NEW ERA FILMS, LTD.



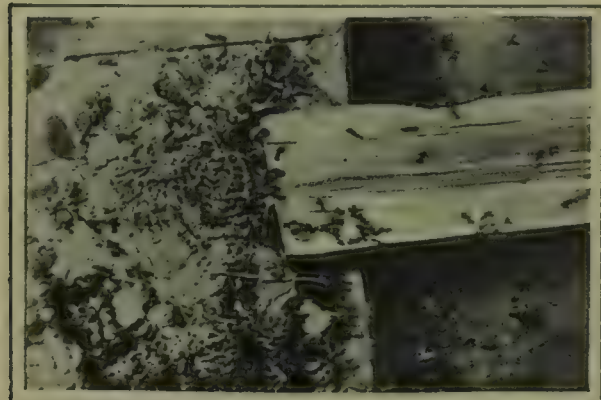
SHOWING (FROM LEFT TO RIGHT) A "CASUALTY" CARRIED OFF BY HIS OPPONENT; FOES AT DEATH GRIPS; TWO AGAINST ONE; SPARRING FOR AN OPENING; THE END OF A DUEL; A DEAD WARRIOR; AND AN ANT GOING TO THE RESCUE: THE BATTLE OF THE RIVAL COLONIES.



THE FIELD OF BATTLE IN THE INSECT HOUSE AT THE "ZOO": A PICTORIAL DIAGRAM, SHOWING THE NEST OF THE VICTORIOUS NEW COLONY ON THE LEFT; THAT OF THE OLD COLONY ON THE RIGHT; THE DIVIDING MOAT; AND THE BRIDGE ON WHICH MUCH CARNAGE OCCURRED.



"INDIVIDUALS FROM THE INVADIED COLONY GOT ON THE BRIDGE AND TRIED TO BAR THE PROGRESS OF INVADERS."



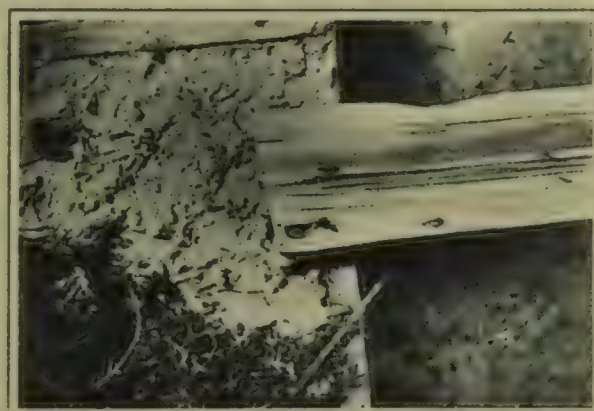
"BUT THEY SOON AWOKE TO THE FACT THAT STRANGERS WERE IN THEIR MIDST, AND RUSHED TO THE BRIDGE-HEAD, WHICH BECAME A STRUGGLING MASS OF ANTS."

Continued.

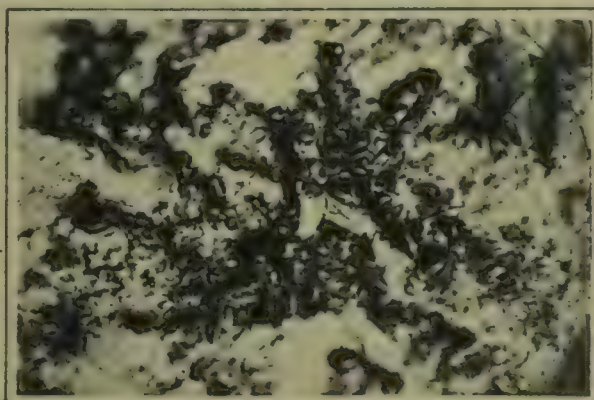
last extremity do the queens join in battle. After battle, workers clear away the dead. The ants seen in the moat are dead." Particulars were supplied to our artist by Mr. L. C. Bushby, Curator of Insects at the "Zoo," who states that the belligerents were European Wood Ants. Many of them fell off the bridge

WAR broke out in the Insect House at the "Zoo" the other day between two colonies of ants, and the fighting, which was very sanguinary and went on for several days, was watched by crowds of human spectators. Our artist, describing the campaign, says: "At 11 a.m. on Monday, September 1, the chip of wood seen in the illustration was placed over the two moats dividing the new and old nests. One of the ants from the old colony crossed immediately, and was at once taken prisoner. He (or she) was followed by others, and fighting commenced. The main battles were fought during the nights of Monday and Tuesday. War ended on Thursday in the defeat of the old colony, which will gradually be absorbed by the new colony. The first, or old, nest was brought from Weybridge and has been at the 'Zoo' during the past three years. The new colony arrived during June last. Nests or colonies of these ants consist of females (queens), males, and imperfect females—the worker ants. These workers guard the nest, collect food, wait on queens, clean and feed the grubs and help them out of the cocoons. Only in the

[Continued below.]



"THE COLONY ON THE LEFT WERE NOT AWARE THEY WERE BEING INVADIED, SO SCOUTS HAD NO OPPOSITION."



"DEAD INSECTS FORM AN IMPORTANT PART OF THEIR DAILY RATIONS; THESE ARE TAKEN BELOW TO FEED THE YOUNG ANTS IN THE NEST."

during the struggle and were drowned in the moat, while at the bridge-head there were piles of corpses. The four lower illustrations form part of a film picture shown at the Tivoli, and we quote the titles as prepared for the screen.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, VANDYK, BARRATT, L.N.A., PHOTOPRESS, SPORT AND GENERAL, AND TOPICAL.



A DISTINGUISHED IRISH PHYSICIAN AND AUTHORITY ON OBSTETRICS: THE LATE SIR ANDREW HORNE.



A GREAT EDUCATIONIST AND PUBLIC SERVANT: THE LATE SIR CYRIL JACKSON.



A "LABOUR" CLERIC APPOINTED CANON OF WESTMINSTER: CANON DONALDSON, OF PETERBOROUGH.



A JUDGE EMINENT IN THE COMMERCIAL COURT: THE LATE MR. JUSTICE BAILHACHE.



TWO FAMOUS AMERICAN STATESMEN: PRESIDENT COOLIDGE (RIGHT) AND GENERAL DAWES, AUTHOR OF THE DAWES SCHEME OF REPARATIONS.



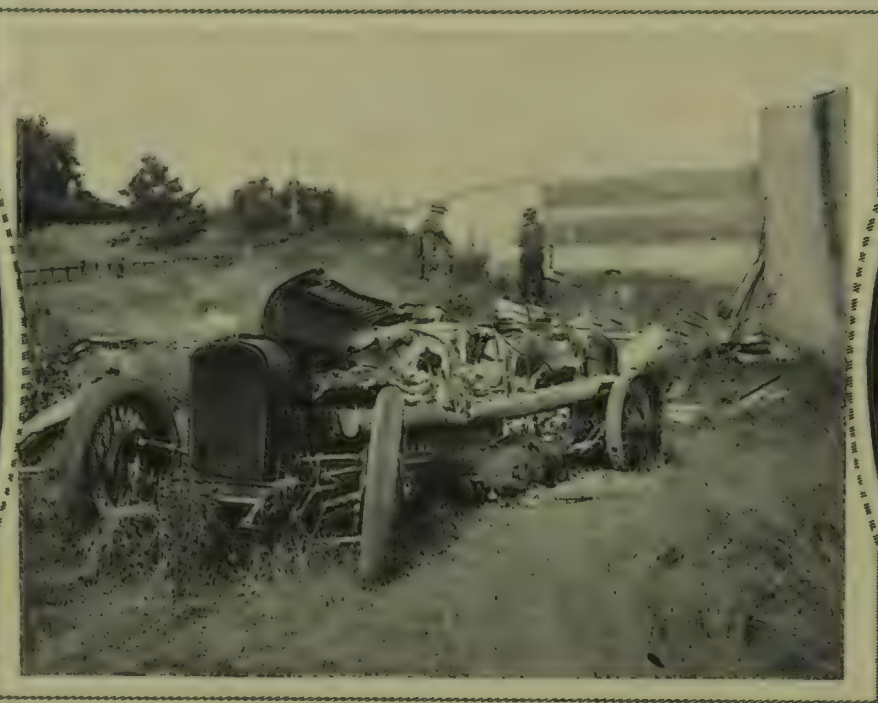
THE BOY GOLF CHAMPION: ROBERT W. PEATTIE (RIGHT) SHAKING HANDS WITH THE FRENCH RUNNER-UP, PIERRE MANUEVRIER.



PREVENTED BY SHINGLES FROM PLAYING IN THE FIRST POLO TEST MATCH: MR. L. LACEY (RIGHT) WITH MR. T. HITCHCOCK, THE U.S. NO. 2.



THE MOST FAMOUS OF RACING MOTORISTS, KILLED AT BROOKLANDS: THE LATE DARIO RESTA



SHOWING THE IRON FENCE THROUGH WHICH IT SMASHED: THE SUNBEAM CAR, IN WHICH DARIO RESTA WAS KILLED, AFTER THE ACCIDENT.



CHAIRMAN OF THE COMMITTEE, HOUSE-BUILDING: SIR E. MOIR.

Mr. Justice Bailhache, whose sudden death at Aldeburgh on September 8 necessitated an inquest, began his career as a solicitor, and was called to the Bar in 1889. In 1912 he became a Judge of King's Bench.—Sir Cyril Jackson had been Chairman of the L.C.C. and of its Education Committee. As head of the Western Australia Education Department (1896-1904) he founded that State's system of primary education.—Canon Donaldson was for twenty-two years Vicar of St. Mark's, Leicester. He is prominent in the Church Socialist League, the Christian Social Union, and the Industrial Christian Fellowship. In 1905 he was a leader of the march of unemployed from Leicester to London and back.—Sir Andrew John Horne, of Dublin, had been President of the Royal College of Physicians.—President Coolidge, who recently entertained the Prince of Wales,

and General C. G. Dawes, of Dawes Report fame, are the Republican nominees for the U.S. Presidency and Vice-Presidency respectively at the forthcoming Presidential election.—In the final of the Boys' Golf Championship at Coombe Hill on September 5; Robert W. Peattie, of Cupar, Fife, beat Pierre Manuevri, of the Collège de Normandie, France, by 2 holes in 36.—Mr. L. Lacey, who was to have captained the British team in the first Polo Test Match (postponed to September 9) had to retire through an attack of shingles due to electrical treatment of his injured shoulder.—Dario Resta, the famous racing motorist, was killed at Brooklands while trying to break the world's record for 50 kilometres.—Sir Ernest Moir is a partner with Lord Cowdray in Messrs. S. Pearson and Son, Ltd., the famous contractors for public works.

THE PRINCE OF WALES ARRIVES IN NEW YORK HARBOUR: PERSONALITIES.

PHOTOGRAPHS SUPPLIED BY SPORT AND GENERAL, C.N., AND TOPICAL, THROUGH UNITED NEWS PICTURES, P. AND A., AND INTERNATIONAL NEWSREEL.



IN THE YACHT "BLACK WATCH," WHICH TOOK OFF THE PRINCE AND HIS PARTY FROM THE "BERENGARIA": LORD AND LADY LOUIS MOUNTBATTEN.



WITH HIS AMERICAN A.D.C.: THE PRINCE AND MAJOR OSCAR SOLBERT (U.S. ARMY) LEAVING THE "BERENGARIA" IN THE YACHT "BLACK WATCH."



ON THE LOOK-OUT FOR NEW YORK: THE PRINCE WITH CAPTAIN IRVINE (COMMANDING THE "BERENGARIA") ON THE BRIDGE THE DAY BEFORE THE ARRIVAL.



THE PRINCE'S AMERICAN BODYGUARD: (L. TO R.) SERGT. DOUGLAS S. BOCK, CORPORAL ANDREW GRIMES, TROOPER L. J. BRETT, AND TROOPER J. M. TAYLOR.



ON THE BRIDGE OF THE "BERENGARIA" THE DAY BEFORE REACHING NEW YORK: (L. TO R.) GEN. G. F. TROTTER, THE PRINCE, CAPT. ALAN LASCELLES, AND MR. DAVID BOYLE.

The Prince of Wales arrived at New York, in the "Berengaria," on August 29, and disembarked in the yacht "Black Watch," landing at Oyster Bay on his way to Mr. James Burden's house at Syosset. The "Berengaria" passed up the harbour through an avenue of steamers all beflagged in honour of the Prince, and was met by the British Ambassador (Sir Esmé Howard) and United States officials. The number of photographers and reporters present was the largest that ever went to the harbour to meet a ship, and the Prince gave them an interview. Immense crowds had gathered on the shores of Long Island to watch

the arrival of the liner. On the following day the Prince visited Washington and lunched privately with President and Mrs. Coolidge and their son John. Before leaving the city he issued a statement expressing to the people of Washington his "deep gratitude for their kind welcome." During his stay on Long Island, where public interest in his presence was often embarrassing, he played and watched polo, attended races, or went cruising in the Sound. It was stated on September 6 that he would travel direct from New London, Connecticut, to Calgary, Alberta, on the way to his Canadian ranch.

WHITE FREAKS OF NATURE: THE NEW AND UNIQUE

PHOTOGRAPHS BY ELWIN R. SANDORN. BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY.



OF A SPECIES NORMALLY BROWN AND GRAY: AN ALBINO WOOD-CHUCK—THE COMMONEST NORTH AMERICAN MARMOT, A HIBERNATING RODENT.



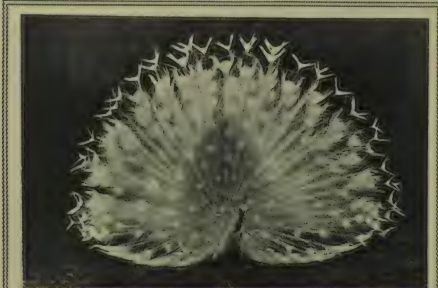
AN ALBINO RACCOON: A SPECIES COMMON IN THE SOUTHERN STATES (NORMALLY GRAYISH WITH LIGHT AND DARK MARKINGS ON THE FACE) THAT DIPS ITS FOOD IN WATER.



A BIRD GENERALLY THE SYMBOL OF EVERYTHING BLACK: A WHITE CROW, MORE CURIOUS THAN A BLACK SHEEP.



INCLUDING AN ALBINO STAG (ON THE LEFT): FALLOW-DEER (OF A "FALLOW" OR YELLOWISH COLOUR SPOTTED WITH WHITE) SMALLER THAN RED DEER, WITH ANTLERS MORE PALMATED.



QUITE AS PROUD AS HIS GORGEOUSLY COLOURED BRETHREN, IN SPITE OF THE FACT THAT HE IS A WHITE FREAK: AN ALBINO PEACOCK, SPREADING HIS YAN-LIKE TAIL.



SHOWING THE BROAD FLAT TAIL USED AS A WEAPON OF DEFENCE: AN ALBINO OF THE CANADIAN PORCUPINE (*ERETHIZON DORSATUS*) WHOSE LONG HAIR IS USUALLY BROWN.

COBRA AT THE "ZOO"; AND OTHER ANIMAL ALBINOS.

SOCIETY. PHOTOGRAPH OF THE WHITE COBRA COPYRIGHT BY THE "TIMES."



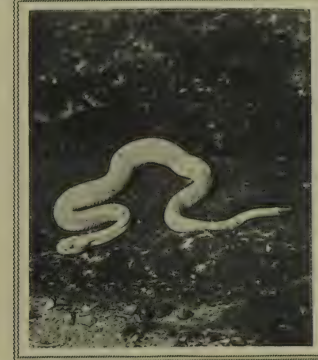
AN ALBINO COYOTE: A WHITE SPECIMEN OF THE PRAIRIE-WOLF OF WESTERN NORTH AMERICA, NORMALLY GRAY WITH SHADES OF RED, AND BLACKISH ON THE BACK.



AN ALBINO GRAY SQUIRREL: A WHITE FREAK OF THE COMMON NORTH AMERICAN SPECIES, INTRODUCED INTO ENGLAND AND TENDING TO OUST THE RED SQUIRREL.



"ALMOST CERTAINLY NEW TO SCIENCE": THE WHITE COBRA RECENTLY PLACED IN THE "ZOO"—A PURE ALBINO OF THE INDIAN SPECTACLED COBRA (*NAJA TRIPUDIAN*).



AN ALBINO RATTLESNAKE: A WHITE SPECIMEN OF ONE OF THE MANY AMERICAN SPECIES, VARYING IN COLOUR.



SHOWING ITS FACE AND POWERFUL FRONT CLAWS: A SIDE VIEW OF THE WHITE (ALBINO) CANADIAN PORCUPINE, OR URSON, SEEN IN THE ADJOINING PHOTOGRAPH.



AN ALBINO RHEA: A PURE WHITE SPECIMEN OF THE AMERICAN OSTRICH, USUALLY OF A BROWNISH ASHY GRAY, WITH BLACK ON HEAD AND BREAST, AND YELLOW ON NECK.

A remarkably interesting and unique example of albinism (whiteness due to absence of pigment), which occurs not only among animals and plants, but also occasionally in human beings, is now to be seen in the Reptile House at the "Zoo," in the shape of the white Cobra, found near Delhi, illustrated above. The Curator of Reptiles, Miss Joan Procter, says that it is almost certainly new to science. It is a pure albino of the Indian spectacled cobra (*Naja tripudians*), nearly 6 feet long, with scales of gleaming white like china, and the eyes and tongue scarlet, as the absence of pigment allows the red blood to shine through. Cobras normally range in colour from dark brown to pale greenish yellow on the upper surface and from black to nearly white below. This albino, like all cobras, rears its head when excited, expands its "hood" by flattening the sides of the neck, sways slowly, and hisses. Although its poison-fangs have not been extracted, the owner brought it to the "Zoo" in a small basket, handled it freely, and let it creep round his neck. In the Reptile

House its companion is a black ringhals, and they may be seen threatening each other, but both are immune to the other's venom. The other albinos here illustrated belong to a collection recently exhibited in the Zoological Park at New York. There are two species of the Canadian porcupine, or urson, one with long brown hair, and the other with yellow hair. The spines are short, and concealed by the hair. When attacked, the animal flaps its tail, and some of the spines, which are loosely attached to the skin, may fly out and stick into the aggressor. Of albinism in general the "Century Dictionary" says: "An albino is always a sport or freak of nature, as when one of a brood of crows or blackbirds is snow-white, but albinism tends to become hereditary and thus established, as in the case of white mice, white rabbits, and white poultry. Any albino is to be distinguished from an animal that is naturally white, like the snowy heron or polar bear, or that turns white in winter, like the arctic fox, polar hare, or ptarmigan." The king of albinos is, of course, the white elephant.

BOOKS OF THE DAY.

By J. D. SYMON.

IT has long been an ambition of mine to explore London thoroughly—not the London that is made up of the City proper and the City of Westminster, but those dim, unknown regions of which the names call so alluringly from the destination-placards of omnibuses and tramway-cars. The right way to do that is to step at random on to one of these public conveyances and see where it will land you; or, if more definite choice should fit the mood of the moment, to pick out the bus that bears the most enticing and mysterious list of names. Once, in the old horse-bus days, I started somewhere about Hammersmith, and in the long process of time saw, with disillusioned eyes, Tooting and the Merton Abbey region. Of the former I had expected too little, of the latter too much.

Later, when petrol had lent greater speed to such pilgrimages, the spell of another remote name fell upon me at Marylebone Station, and in the pure wantonness of an idle day, I mounted the appropriate public vehicle, and sat thereon for a great while, seeing things strange and new and diverse, until at length I scraped acquaintance with Barking. But I fear I have not been sufficiently persevering or sufficiently enterprising in my quest. The region of the unknown still remains for me vast and incalculable, and journeys such as these brought me no surprising incident or adventure. Adventures are to the adventurous, and, if adventure halted, perhaps the true spirit of the adventurer was lacking. Mere gazing at new places is not enough. There must be touch with unfamiliar people, if the affair is to be vital and rewarding. It is the human element that counts, and that is the reason why my good friend Mr. Thomas Burke (who, I rejoice to hear, has a new book in the wind) never ventures into the outlandish parts of London but he returns with something memorable and surprising in his wallet. To him I owe my best excursion into the London mystery. A year or two ago, some remarks on this page about Stevenson's "Penny Plain and Twopenny Coloured" drew a letter from T. B., asking me whether I should like to visit with him the actual shop in Hoxton Street where the successor of the immortal Skelt carries on the business of the Juvenile Theatre, and prints the magic sheets of scenes and characters from the original wood-blocks. No second bidding was required. We set a day that is forever marked with a red letter in my calendar. But of that pilgrimage to the headquarters of Skelt, where Stevenson himself rode once more in London the old hobby he had first mounted at Mr. Smith's in Leith Walk, the details are too numerous to be set down here and now. They demand an article to themselves. Another day, perhaps, when the right cue of current books has justified that digression.

But if my exploration of London has been neither so extensive nor so exciting as it might have been, judged by the rich experience of others, it has not been altogether barren. The deliberate quest of the unknown may have failed of sensation from its very deliberateness. The casual and unpremeditated excursion sometimes fares better. The other evening, for example, an unexpected telephone call put me in the way of a journey I had never taken before. It was to a region scarcely remote, and one familiar at least from the windows of the railway carriage; but the tramway route suggested by the voice at the other end of the wire had all the charm of perfect novelty. The rendezvous proposed was an outlying playhouse itself strange to me (Rip Van Winkle that I am!), and that alone was rather exciting; but the way thither rather than the destination proved the chief attraction. For it brought with it a fresh revelation of South London. Through the garish turgid of later suburbanities stuck the bones of an older London—decaying architecture and faded garden ground that recalled the days when prosperous merchants like Papa Ruskin took their evening ease in surroundings almost sylvan, and drove to and from the City in their own carriage-and-pair. Beside not a few of these ghostly wayside dwellings lingered the old coach-house, mocked now by the clanging trams that whizz past their once peaceful doors every quarter of a minute.

Upon these haunts of ancient peace and "gentility" a garish wayside commerce in household goods has thrust itself in amazing nakedness and profusion, sometimes with a shameless disregard of the domestic reticences. Here, by way of Eighth Wonder of the World, the spacious outer court of a flashy "Emporium" displayed, *sub Jove*, such a huge and varied collection of galvanised iron utensils as passed poor human wit to compass. What were these things, and what the people whose obvious demand for them had evoked so overwhelming a supply? Doubtless a good and sufficient answer would have appeared had the inexorable tram not forbidden minute study. Only the wonder of the spectacle remained, and every

sense of wonder is something for which to thank the gods. Thus, with much to arouse gentle reflection, mingled with some resentment at the soiling finger of change, the pageant of the old and new flashed by, until at length the playhouse (as Professor Einstein might say) came along and stopped at the tram-door.

It is high time, however, that these apparently irrelevant notes should find their legitimate account in the world of literature. The irrelevance is not so great as some rash critic might imagine. In fact, relevance is not only complete, but also two-fold, and even three-fold. For that chance and unlooked-for excursion harmonised in the most pleasing and whimsical fashion with books in hand for this week. One of them discusses the very subject with which I have been flirting discursively, and it treats, with a detail and intimacy beyond my powers, this pastime of exploring a London which few of us will ever see. It is Mr. Arthur Machen's "THE LONDON ADVENTURE, OR THE ART OF WANDERING" (Martin Secker; 7s. 6d.), a volume that should be on every good bookman's shelf of essays that are essays indeed.

You may not like it all (who does find any book entirely acceptable?), but you will confess that no writer on London has communicated more perfectly the unapprehended mystery of the Mother City in its unfamiliar aspects. The author is alive to the "awful unexpectedness" with which his adventure abounds, and, chief charm of the work, he gives you the right sense of an eternal quest that never takes you "just there." Always he leaves you with an uncanny feeling of something beyond, something unattainable. He gets that effect even when he is

says the clairvoyant historian, "odd volumes of Pope, Akenside, Smollett, The Rambler, Don Quixote, Drelincourt on Death, Law's Serious Call; none of them much read." It is without doubt of the "Sketches by Boz" period," as the ingenious author observes, but the debt does not end there. Although the house was in Camden Town and not in Finchley, nothing will shake my conviction that the family's name was Garland, and the serving-boy's Kit Nubbles. Acquaintances of these renowned worthies are to Mr. Machen the truly real people he meets in his "London Adventure, or the Art of Wandering," where the wandering is not that of mere foot-steps, but of the discursive thought and pen so ready to fly off at any tangent that in one sense the London Adventure never gets written, yet, in another, written it is in this book after a very satisfying fashion. Mr. Machen has by his very evasions plucked out the heart of an everlasting mystery, as nearly as so baffling a thing will ever yield its secrets to literary art.

My long-winded prologue claimed a threefold justification. It was a London adventure (on a small scale), it was sufficiently wandering in manner to be appropriate to Mr. Machen's book (the question of any art in my wandering sentences had better be left out of the bill), but the night's sport had a further fitness with the task in hand. Do not remind me, I pray you, of "the long arm of coincidence" and shake a doubting head at me. The long arm was very busy that evening. I speak but the simple truth when I say that the play I was unexpectedly invited to see in Outer London is by a writer whose latest book I had already marked down for this week's page. The moving accident of dramatic criticism is not my trade; but permit me to say that I enjoyed the piece heartily, and thus came with all the greater goodwill to recommend Mr. St. John Irvine's "THE ORGANISED THEATRE" (Allen and Unwin; 7s. 6d.). Of its philosophy I caught not a few lighter echoes in his sparkling little comedy.

The views of the typical Philistine manager, Mr. 'Obbs', are precisely those which have brought the theatre to its present pass. This Mr. Irvine illustrates in his book by asking his readers to suppose Shakespeare setting out to-day from Stratford-on-Avon with the MS. of "Hamlet" in his pocket, and to ask themselves how much chance he would have of getting it performed. The answer comes with no uncertain sound from Mr. 'Obbs' in the play. The manager uses the vernacular of Shaftesbury Avenue (a place not to know which is, in Mr. 'Obbs' opinion, not to be English); Mr. Irvine, in more polished language, puts it thus: "If Shakespeare were a young man alive to-day and were to take the MS. of 'Hamlet' to a West-End manager, he would probably be thrown out of the theatre. At best, he would be urged to go away and write a cheerful piece."

Mr. Irvine goes on to "survey the ruins" and to ask what is left to us. How may we clear away the debris and rebuild the theatre? We must now try to devise some better reception for a young Shakespeare than he is likely at present to receive. The ruin is due to a variety of things, of which the chief are the decline in the spiritual and physical quality of the race, the difficulty of finance, and the mental and social disturbance caused by the War. Mr. Irvine lays special stress on the lowering of educational standards. He draws a gloomy, uncompromising picture, but the time has come for vigorous statement.

"It is a terrible commentary on contemporary man that contemporary woman turns eagerly away from him and prefers to fill her mind with dreams of a hero who is a combination of gorilla and congenital idiot." So much for the "strong, silent man." When you see Mr. Irvine's new play, you will watch Mr. 'Obbs' fall into ecstasies over a drama in which the heroine is alone on a desert island with a baboon, or, strictly speaking, with a man who believed he was a baboon. There was money in that. Mr. Irvine does well to lash out at current imbecility. But he does not despair. He suggests a remedy—the theatre must not be regarded as a cheap pastime, and our plays must be truly related to life. He looks forward to the good time when the young Shakespeare will come up from Stratford to London, bringing with him "a disciplined imagination and a love of human beings which will keep him well in the descent from the great Elizabethan. . . . We need only will it to be and it will be." The key to the situation lies, I take it, in the pregnant phrase "disciplined imagination." That Spirit made the Greek and the Elizabethan drama supreme. To recapture it is not only to regain lost ground, but to reach forward to triumphs as yet undreamed. Mr. Irvine has assumed the rôle of Jeremiah in a good hour, but his Lamentations carry in them the springs of hope.



FROM "THE ILLUSTRATED LONDON NEWS" OF 82 YEARS AGO: "DEFEAT OF THE AFFGHANS AT CANDAHAR"—A TYPICAL WAR ILLUSTRATION OF THE PERIOD.

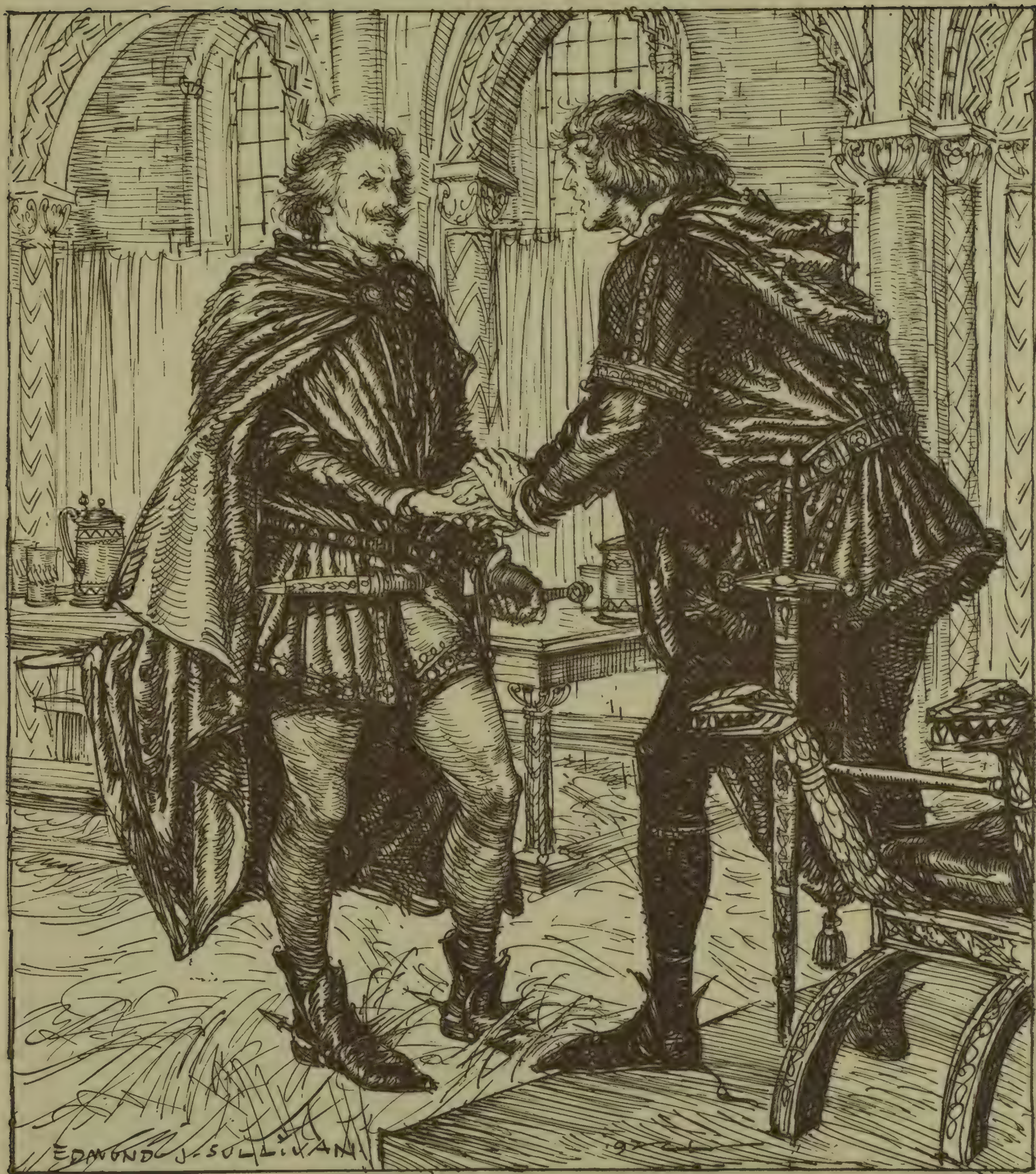
We propose to reproduce on this page, week by week, an illustration from our issue for the corresponding week 82 years ago. "The Illustrated London News," we may remind our readers, is the father of all illustrated papers, and the first issue bears the date, May 14, 1842. The above drawing represents a battle fought on May 29, 1842, outside Candahar by a British force under Major-General W. Nott, who moved out from the city and defeated 10,000 Ghazees under Akbar Khan, chief of Zamindawur. General Nott's despatch was printed with the picture in our issue of September 10, 1842.

Reproduced from "The Illustrated London News" of September 10, 1842.

not indulging in those deliberate excursions into mysticism without which he seldom writes a page.

The best part of his new book is not mystical in that way at all. It has nothing to do with Mr. Machen's studies in the occult, but it is just a little flight of pure novelist-essayist's imagination, inspired by those Outer London details to which I have already alluded. He has even brought in the derelict coach-house, which, curiously enough, attracted my attention during that South London tram-ride before I had read so far as that chapter of "The London Adventure." It was in Camden Town that Mr. Machen found the old house with coach-house attached, that set him reconstructing the life of the people who lived there, say, about 1830 or so. They were not affluent folk like the Ruskins on Denmark Hill. But each house, says Mr. Machen, "had its own little coach-house and its little stable; and for me, here were compact histories of the *Sketches by Boz* period. . . . If the master were 'retired,' then the principal meal of the day was between one and three of the afternoon; otherwise the boy, the pony and the chaise took him into the City in the morning and brought him back to dinner in the evening. The gig and pony were sometimes put up in dim stable-yards and back places, the very site and existence of which, in our modern London, must remain a profound mystery; and what the boy did in the interval, between morning and evening, I cannot imagine. Perhaps, even probably, he drove back to Camden Town and cleaned knives and worked in the garden till five o'clock, and then set out again to fetch the master. Sometimes he would drive his mistress to Hornsey, where Cousin Jane lived. Then master would walk back from the City and think nothing of it."

Then follows a charming little domestic interior. Mr. Machen's inward eye has seen everything. He knows all about the furniture, the meals, and the family's simple amusements. They were not literary, like the Highgate and Hampstead people. "Very few books in that house,"



(Hamlet & Horatio)

DEWAR'S THE SPIRIT OF FRIENDSHIP

Friendship is the sunshine of life. Its rays reveal in the hearts of friends unswerving loyalty, unflinching understanding and mutual appreciation of all things that strengthen comradeship, not least among them the unchanging friendliness of...

DEWAR'S



Here is a magnificent marmot coat from the City Fur Store, St. Paul's Churchyard, E.C.; and reflected in the mirror is a stole of natural skunk, five strands wide. (See page 502.)

It is good, but not at all surprising, to hear from South Africans that Princess Alice has scored an immense success there. The Dutch and the British and the natives alike think her the most charming and pretty Princess that ever lived out of a fairy tale. There is something of a fairy tale to her Royal Highness about her life as wife of the Governor-General of South Africa. The country delights her, and life is full of surprises—all of the pleasantest kind. The Earl of Athlone, who knew South Africa well, is also keenly appreciated there. The Queen's brother and Princess Alice thoroughly understand the art, which is one almost impossible to acquire, of maintaining the dignity of a great position, and yet meeting all and sundry on the ground of a common humanity, understanding their points of view and entering into their pleasures and interests. Of course, Lady May Cambridge is an asset of great value to her father and mother. She is so essentially an English girl, full of fun and the joy of life. Devoted to animals, a good horsewoman, loving the open, and alive to the beauties of nature, she is a delightful person to meet, and the people of the Union of South Africa find her so, and cannot say enough in her praise. Her brother, Viscount Trematon, spent his vacation with his uncle and aunt, the Marquess and Marchioness of Cambridge. His education has to go forward. Lady May had only just returned from Paris, where hers, from a book-learning point of view, was finished before she left with her parents for Cape Town to continue real education in fresh experiences and knowledge of the world. She has not appeared in the royal circle at Court. Some people think that she will come home and do so next season; whether Princess Alice will come with her or not, is another matter. The Prince of Wales's promised visit to the Union of South Africa will mean an active time for the Governor-General and his delightful wife, who, by the way, is a great friend of the Prince.

Yachting with Earl and Countess Beatty, who were everywhere received as guests of honour, proved so fascinating to the Duke and Duchess of Sutherland that they deferred their return to Dunrobin Castle until last week. Grouse are backward and scarce, and the best of the stalking is still ahead. Viscount Chaplin deputises for the Duke on such occasions as the Cattle Show at Golspie, and the St. Barrs Fair at Dornoch. His sister, Lady Londonderry, takes the Duchess's place at Brora in opening the bazaar there this week for the reorganisation of the golf links, which has been carried out under the instruction of James Braid, and is considered by all experienced players a distinct success. The ladies do not think that their course is a very good one now, and there is an idea of making a course

but the more money made, the better for upkeep.

A curious thing about Brora is that the earth was said to be poisonous to rats because of the sulphurous vapour. Ships' captains used to take away cargoes of Brora earth and sell it to people whose houses or stores were infested with this species of vermin. However, a ship cast ashore in 1798, with no person on board, was deserted by a large number of Irish rats. They swam to land and took possession of an old corn mill and flourished exceedingly, and so perished the record by Sir Robert Gordon in 1630, "Ther is not a ratt in Sutherland."

The Hon. Mrs. Richard Norton, with whom the Prince of Wales danced at the costume dance on the *Berengaria*, is the wife of Lord Grantley's only surviving son. Her husband is in the Scots Guards. He was wounded in the war. His mother, Lord Grantley's first wife, was an American daughter of the late Mr. William McKivkar. Captain Richard Norton's brother was killed in action in 1914. Mrs. Norton is the elder of the two daughters of Sir David and Lady Kinloch of Gilmerton. Sir David is the eleventh Baronet. Mrs. Richard Norton is good-looking, smart, and full of fun, just the right kind of girl to make a sea voyage a success for her fellow-passengers.

Mr. and the Hon. Mrs. Sopwith have the Duke of Westminster's shooting lodge at Loch More. It is a very remote one, nearly seventy miles from Dunrobin. It belongs to the Duke of Sutherland, and is leased to the Duke of Westminster. It is a first-rate sporting place for stags, grouse, other game, and salmon and trout fishing. The Duke has lost interest in shooting and stalking, and cares now only for fishing. This season he is cruising on his newly equipped yacht, something in the style of *Fantome II.*, which he sold to the Hon. Ernest Guinness. Mr. and Mrs. Sopwith are having good sport, and entertain a succession of house parties. Mrs. Sopwith is the only sister of General Lord Ruthven, now commanding the London District, and aunt to the Countess of Carlisle and the Ruthven twins, who are interesting debutantes of this season.

The weather up in Sutherlandshire is making up for lost time, and is now simply glorious. The stalking promises well, but there are hardly any grouse in Caithness or the north-eastern part of Sutherland; possibly there may be more later, for the young birds are very backward, cheepers being smaller than partridge. Fishing has been

THE WORLD OF WOMEN

for them at the other side of the river. What should, however, come first is a good hotel or golf club-house. The houses suitable for letting are very few; the rooms expensive and none too comfortable; also there is only a very limited number of them. Consequently there are very few golfers. The Marchioness of Titchfield, who plays a good game, arranged to open the bazaar the second day. There were quantities of good, well-made, and cleverly knitted things for sale, as working parties have met twice a week all through the winter, and the ladies throughout the district have been busy. I am told that James Braid's scheme will cost only £800 to carry right through,

excellent, but this spell of dry, hot weather will not improve it.

The marriage of Lady Katharine Carnegie to Mr. W. B. L. Manley, Grenadier Guards, is to take place in the autumn. Lady Katharine is the daughter of the late Earl of Northesk and of Elizabeth Countess of Northesk. The family name is that also of the Earls of Southesk, but the families are quite distinct from each other. The Northesk family name is pronounced "Carneggie"; the Southesk as it is spelled. Lady Katharine is twenty, and a very pretty girl. Her mother belongs to a collateral branch of the family of which the Marquess of Linlithgow is head. Mr. Manley is the elder son of Major and Mrs. W. E. Manley, of Albert Hall Mansions.

What the autumn season will be like in London is yet on the knees of the gods. It is unlikely to begin before the middle of next month. The King and Queen, as at present arranged, will not leave Balmoral until the first week in October. Politics may alter many things, for at present the Government seems to be thoroughly unpopular all round—even with a growing number of its own followers. A Dissolution would delay the autumn season still further. Apparently the Irish Boundary Question alone is to be considered until the real Parliamentary session beings. For the 30th Members are to assemble in town as bachelors and spinsters; the family move will be postponed until later.

Lady Sinclair, wife of Sir Archibald Sinclair, is recovering from the effects of the motoring accident she and her husband sustained while touring their constituency in Sutherland. Lady Sinclair broke her upper arm near the shoulder, and had to go to London to have it seen to. She is a cousin of the Duke of Sutherland and of the Earl of Westmorland, and is a clever and fascinating woman, and a great help to her husband in his political career.

A. E. L.



The new tailored suit of wool is admirably represented in the model pictured on the left, carried out in russet striped with red and blue. Next is a faultlessly cut jumper blouse of white crêpe-de-Chine, and on the right a graceful frock of black marocain decorated with embroidery. Sketched at Walpole Brothers', 89, New Bond Street, W. (See page 502.)

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Fashions and Fancies.

Furs at Wholesale Prices. September is the month for purchasing furs for the autumn, and a visit to the City Fur Store, St. Paul's Churchyard, E.C., is sure to achieve happy results. It must be remembered that this firm have no shop, and beautiful furs coming from all over the world are sold direct to visitors to these show-rooms, which are on the first floor. Consequently the prices are pleasantly moderate, a fact which is proved by the new illustrated catalogue, which will be sent gratis and post free on application. A new feature this season is the Japanese fox, a magnificently marked skin looking like cross fox, the chief difference being in price, as the former are obtainable from 8½ guineas upwards. The fashionable short coats in moleskin are 21 guineas, and those in sable marmot 24 guineas, while others in beaver cone are only 12½ guineas. Pictured on page 500 is a beautiful marmot coat with the new mushroom collar. It is quite light in weight, and is built on graceful straight lines which will not date. The price is 32 guineas. On the right is a stole of genuine natural skunk, 64 in. long. It may be secured for 12½ guineas, and is no less than five strands wide. Fox stoles are ranging from 3 guineas in price. Any desired furs will be sent on approval on receipt of the usual trade references,



Beautiful hair is attained by constant brushing; and the use of a Hinde's "Very" brush, which is scientifically designed to confer health and strength on the scalp, is an important step in the right direction.

ence being in price, as the former are obtainable from 8½ guineas upwards. The fashionable short coats in moleskin are 21 guineas, and those in sable marmot 24 guineas, while others in beaver cone are only 12½ guineas. Pictured on page 500 is a beautiful marmot coat with the new mushroom collar. It is quite light in weight, and is built on graceful straight lines which will not date. The price is 32 guineas. On the right is a stole of genuine natural skunk, 64 in. long. It may be secured for 12½ guineas, and is no less than five strands wide. Fox stoles are ranging from 3 guineas in price. Any desired furs will be sent on approval on receipt of the usual trade references,

and repairs and alterations are carried out at a moderate cost.

Accessories for the Autumn.

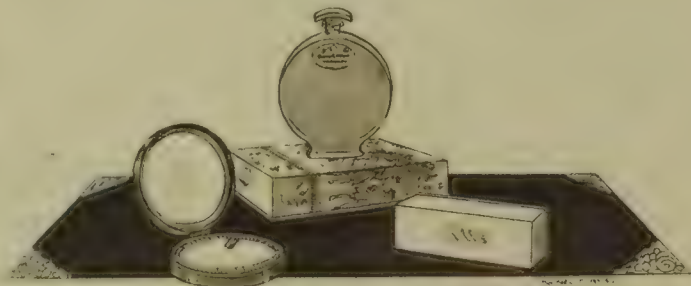
The autumn wardrobe is never complete without a knitted suit of some description, and there are many delightful affairs of silk and wool to be secured at Walpole Brothers', 89, New Bond Street, W., 108, Kensington High Street, W., and 175, Sloane Street, S.W. Pictured on page 500 is a distinctive model in soft russet shades patterned with blue-and-red stripes. It is bound with artificial silk, and may be obtained for 8 guineas. There are useful coats and skirts of silk and wool in the fashionable marl mixtures obtainable from 69s. 6d. upwards. With knitted suits and "tailor-mades" the jumper blouse will still reign supreme, and Walpole Brothers make a speciality of well-tailored shirt blouses suitable for every occasion. The one sketched on page 500 in white crêpe-de-Chine is 75s. 9d.; they range from 39s. 6d. in crêpe-de-Chine, and from 29s. 6d. upwards in Jap spun silk.

Frocks for Afternoon Functions.

There are also many particularly attractive afternoon frocks to be studied at Walpole Brothers', one of which is portrayed on the same page. It is expressed in black marocain, cut perfectly straight, ending in three circular flounces edged with many-hued embroidery. The straight line is broken at the back by a loose sash. It may be secured for 8 guineas, and there are many seductive models of this genre ranging from the same amount.

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sponsored by Yardley's, the well-known perfumers, of 8, New Bond Street, W., is sure to appeal to the sternest critic, for its fragrance is expressive of the atmosphere of charm and luxury which pervades the famous street after which it is named, mingled with the scent of lovely flower essences. It is obtainable in decorative bottles ranging from 5s. to 21s. in price. Naturally, one perfume throughout the toilette is to be desired, and happily "Bond Street" face powder and talcum powder are also available. The first is a finely sifted powder which imparts a delicate bloom to the face and really clings. It can



"Bond Street" talcum powder and bath dusting powder are indispensable accessories to the toilet-table of every discriminating woman.

be secured for 3s. 6d. a large box, or for 5s. in compact form contained in a little mirrored box for the hand-bag.

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Experts on the subject of the hair and scalp are unanimous in their opinion that brushing the hair well for a few minutes daily is essential in order to keep it in perfect condition. Not only does it massage and cleanse the scalp, but actually strengthens the hair itself. To achieve the best possible results, a really good hair-brush is essential, and Hinde's "Very" Brush is an excellent investment. It is fashioned in solid ebony, rosewood, or English hardwood with pure bristles. Scientifically designed to adapt itself to every movement of the hand, each bristle plays its part. This brush is obtainable from the leading stores, hairdressers, and chemists throughout the country at prices ranging from 7s. 6d. to 18s. 6d.

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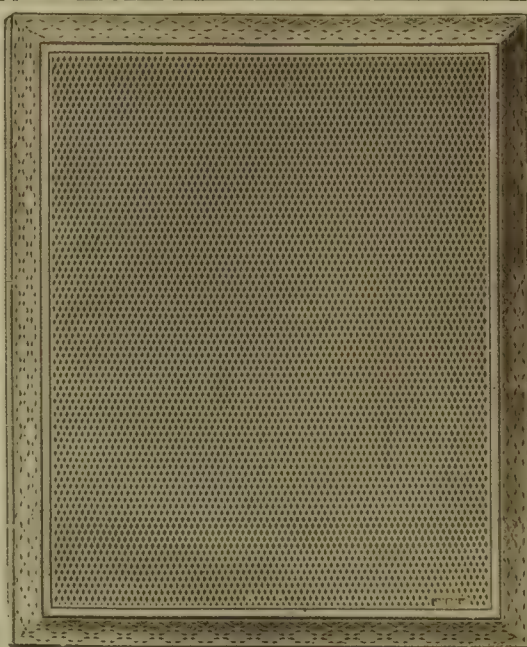
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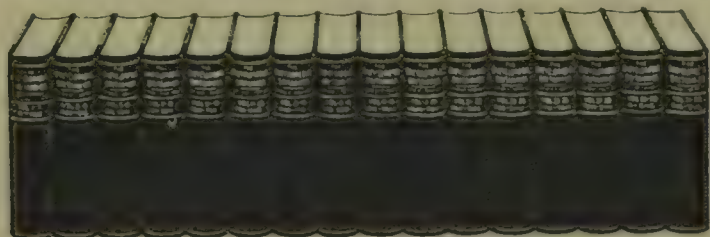
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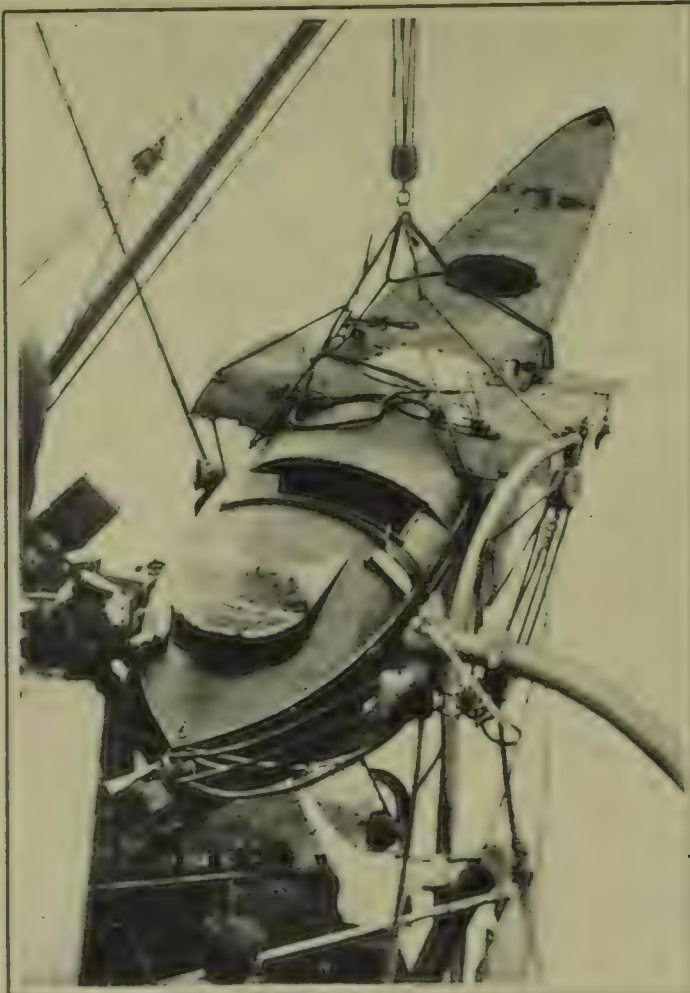
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THE WORLD OF MUSIC.

A NEW supplement to Grove's Dictionary has long been wanted, and an English editorial committee was formed some time ago under the chairmanship of the Oxford Professor of Music, Sir Hugh Allen, to prepare a modern supplement to the present edition of Grove. The committee, in addition to Sir Hugh Allen, consisted of Professor Granville Bantock, Mr. Edward J. Dent, and Sir Henry Wood, while the actual general editorship was in the hands of Dr. Eaglefield Hull. The fruit of this enterprise is now published in one volume as "A Dictionary of Modern Music and Musicians,"* and the editors state that its object is "to supply the musician and the general musical reader with a concise and practical survey of all modern musical activities." The backward limit of the dictionary was fixed at 1880, "the year in which Parry's 'Prometheus Unbound' marked the beginning of what has been called the 'English Renaissance.'" Within these limits a certain number of older and more famous names enter; such, for example, as Wagner, whose "Parsifal" was completed in 1882, and first performed in the same year. Verdi, Brahms, and César Franck also find a place. But the great majority of the names included in the dictionary belong naturally to more recent times, and an example of the dictionary's up-to-dateness is the entry under Tcherepnin of A. N. Tcherepnin, born in 1899, son of N. N. Tcherepnin, the composer of "Le Pavillon d'Armide." A. N. Tcherepnin is only known to Londoners as the composer of the ballet "Ajanta," which was performed at Covent Garden by Pavlova in 1923.

The editorial committee is to be congratulated on a very efficient piece of work. The dictionary contains 544 pages in double columns; the type is clear and pleasant, and the paper is good. Whoever has been responsible for the collection of material outside Great Britain has done his work well, for there is no preponderance of British names. The whole of the Western world has been pretty well covered, although no doubt residents in the United States or in Brazil, or any other of the South American Republics, could find names

* "A Dictionary of Modern Music and Musicians." (J. M. Dent and Sons; 35s.)



THE END OF THE BRITISH ROUND-THE-WORLD FLIGHT: SQUADRON-LEADER MACLAREN'S WRECKED AEROPLANE BEING HOISTED ABOARD THE "THIEPVAL," AFTER THE ACCIDENT.

Although Squadron Leader MacLaren and his companions failed to circumnavigate the earth by air, their flight of over 12,500 miles was a splendid feat. They left England on March 25, and after mishaps at Corfu, Karachi (India), and Akyab, which they left in a new machine on June 25, they reached Kamschatka. Starting thence on August 2, they flew into thick fog, missed an islet cliff by 2 ft., and came down in the north Pacific near the Nikolski Islands, their next destination after Petropavlovsk. By great efforts they "taxied" into shallow water, and landed on Buckeye Rock. Wireless messages from Nikolski brought their supply steamer, the Canadian trawler, "Thiepval," from Petropavlovsk. The wrecked aeroplane was hauled aboard, and the flight ended.—[Photo. Topical.]

omitted which in their opinion ought to have been included. For my part, I have found in this dictionary hundreds of names that were totally unknown to me, yet I can claim a fairly extensive knowledge of modern European musicians. So far, I have only been able to detect a single noteworthy omission: the name of Jascha Heifetz does not appear, yet Heifetz is undoubtedly one of the greatest of living violinists, and in some ways much the most remarkable. It is absurd that he should be omitted from a dictionary which includes such names as C. Warwick-Evans, Edmund von Strauss, and Eric Hayne.

The dictionary includes a certain number of general articles on Opera, Symphony, Chamber Music, Songs, etc., in which these subjects are treated from the point of view now fashionable in intelligent musical circles. Among these, one of the most interesting is the article on Harmony, the first section of which, "Historical Introduction," has been written by that remarkable scholar, Mr. Edward J. Dent. From the standpoint of the older theorists this section is revolutionary, and its novelty may be indicated by quoting the following sentence from Mr. Dent: "A theory of harmony which ignores rhythm is useless." The fundamental defect of nearly all nineteenth-century theorists was that they did ignore rhythm. They treated harmony statically, and when they considered chords in sequence, they regarded them as paralysed objects in juxtaposition without movement. Mr. Dent rightly points out that the "change which took place in the general musical outlook in 1900 was like the change of 1600, largely a rhythmical one." Greater freedom of rhythm always precedes new developments in harmony, and the influence of Debussy was, as Mr. Dent points out, mainly rhythmical. If Debussy had not escaped from the cast-iron 4-4 rhythm which still enslaves German music, he would never have delighted us with his wonderful harmonic variety.

This historical section of the article on Harmony is a model of lucid compression, but I should have liked Mr. Dent to have carried it a little further. What does he mean precisely when he says: "The juxtaposition of unrelated sonorities," as some modern theorists call it, seems to imply a franker recognition of the purely physical effects of sounds than theorists of the school of Hanslick would have been willing to countenance"? I cannot

(Continued overleaf.)

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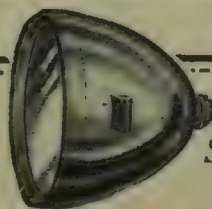


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Continued. believe that modern music makes any more direct or franker appeal to the auditory sense than the music of any previous period in the world's history; but perhaps I am wrong. Will Mr. Dent please develop this idea more fully in the second edition of the Dictionary?

One of the articles that pleases me best is that on Berlioz, who, strictly speaking, does not come within the scope of the Dictionary, as he died in 1869. But Berlioz is a more living influence than Wagner in contemporary music, and in certain respects he is still in advance of the times. I quote from M. Henri Prunières's admirable article: "Berlioz is really the origin of all that revolutionary movement which has been carried on, in the search for new forms, by the French musicians during the last half-century. He broke up all the traditional forms and conventions which stifled music, and he opened the door to the future. He offers an absolute contrast to Wagner. Whilst the latter slowly took possession of his genius, and followed its ascension methodically and surely, Berlioz perpetually hesitated to follow along his road. It does not behoove us to trace this *vie douloureuse*, full of uncertainties. In 1830 (three years after Beethoven's death) this young man of twenty-seven had already composed the eight scenes from 'Faust,' the overture, 'Waverley,' and the 'Symphonie Fantastique,' in which, breaking through the milieu of the symphony character, he gives us the prototype of the 'symphonic poem.' Liszt (who made in 1830, at Paris, a piano transcription of the 'Symphonie Fantastique') only progressed by systematising Berlioz's idea. Berlioz knew not what to do with his inventions; he sowed to the winds, but nothing was lost; and Liszt, Richard Strauss, Rimsky-Korsakov, Lalo, Saint-Saëns profited largely by Berlioz's suggestions."

This is true and well said. But, apart from Berlioz's amazing inventiveness in the art of orchestration, he had an originality of conception to which full justice has not even yet been done. M. Prunières says: "His orchestral writing is so far removed from the usual procedure that one cannot imagine the

effect produced in performance by merely reading it." True, and those who hear even to-day "Faust" or the "Symphonie Fantastique," or "Roméo et Juliette" find themselves listening to the most bizarre, novel, and curiously seductive effects which resemble nothing else in music. There is a purity of colour and a bareness in Berlioz's music which is



A TRIBUTE TO FALLEN COMRADES: CEREBOS EMPLOYEES PLACING WREATHS ON THE CENOTAPH DURING THEIR HOLIDAY IN LONDON.

A large number of Cerebos employees from the factories in the North recently visited London as guests of their firm. The party first made a tour of London in motor charabancs, and laid wreaths at the Cenotaph in memory of fallen comrades. Then they were taken to the Exhibition at Wembley.

extraordinarily expressive, and to which I can find no parallel outside Moussorgsky, who also failed, as Berlioz did, to find himself completely.

Another excellent though too brief article is that of M. Calvocoressi on Moussorgsky. But M. Calvocoressi tells us nothing new, nothing that we do not know already. For example; he concludes: "The much-debated questions, how far Moussorgsky's alleged technical shortcomings are to be accounted for by his very conception of his art (summed up in

this excerpt from a letter of his to Stasoff: 'The quest of mere beauty of shape and matter is a crude and childish stage of art; the true task of the artist is to aim at disengaging the subtle features which characterise individuals and masses'); and how far the 'revisions' of his works were justified in principle or may lead to misconceptions as regards his capacities and achievements, are still under discussion." It is about time we were presented with some of the fruits of this discussion. After all, it has been going on for very many years now. M. Calvocoressi says that the first to protest was Pierre d'Alheim in his 'epoch-making book,' published in 1896; but we know from Rimsky-Korsakov's Autobiography that protests were made at the time of the first production of Rimsky-Korsakov's revision in Russia, and Rimsky-Korsakov, in his defence of his own revision, says that the original score lies in the Imperial Library of St. Petersburg, and "if ever the conclusion is arrived at that the original is better, worthier than my revision, mine will be discarded, and 'Boris Godounov' will be performed according to the original score." Surely the question could have been finally answered in the present Dictionary, with illustrations showing exactly what the differences are between the two versions? One does not expect vague, inconclusive discussions in a Dictionary.

W. J. TURNER.

To find the Secretary of the Society for the Protection of Ancient Buildings championing the cause of such a modern material as concrete will strike many with surprise. But Mr. A. R. Powys,

A.R.I.B.A., the secretary in question, writing in "Wembley, the First City of Concrete" (Concrete Utilities Bureau), says: "I welcome concrete as a building material of the first importance." Nowadays one can get almost any structure in concrete, from a pig-sty to a lawn-tennis post. It has also provided a new and more plastic medium for sculpture, as witness the essays by Gilbert Bayes and Phœbe Stabler, with illustrations of their work, in the booklet above-mentioned.

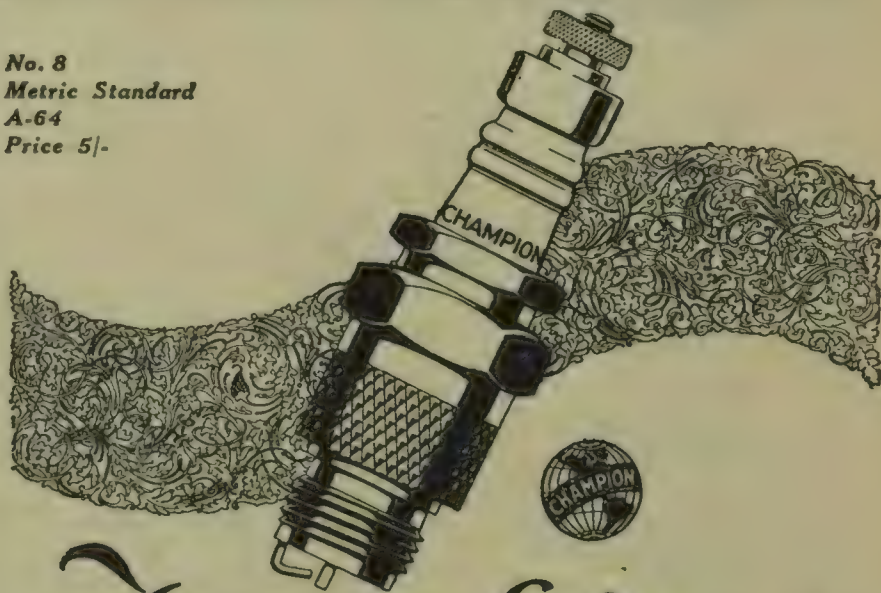


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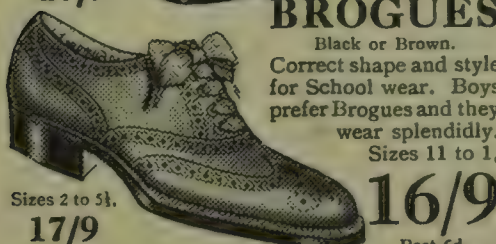


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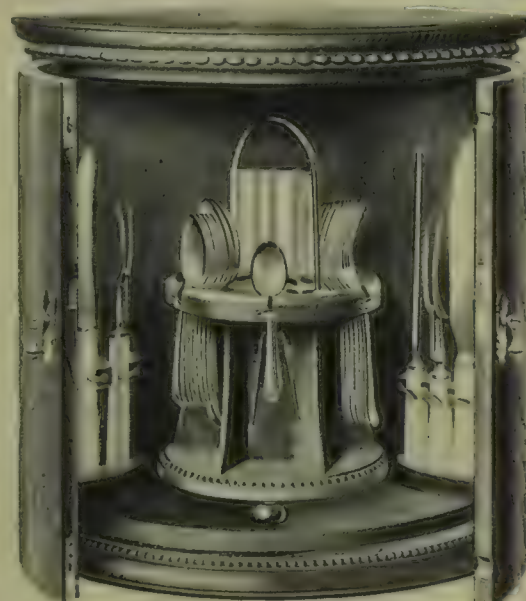
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THE CHRONICLE OF THE CAR.

Dangerous Road Surfaces. Apropos certain notes in these pages on the subject of the danger of some of the latest methods of road surfacing, I see the Ministry of Transport has appointed a small Committee to



BESIDE THE CHRISTOPHER COLUMBUS MONUMENT IN FRONT OF THE ARGENTINE GOVERNMENT BUILDING, THE CASA ROSADA (RED HOUSE), IN BUENOS AIRES: A 40-50-H.P. ROLLS-ROYCE OWNED BY MR. VICTORIANO I. SALORIO.

enquire into the matter and to seek a remedy. I imagine it will not be difficult to discover the latter, if in the last resort it means abandoning the surfacing material which has been proved guilty. It is perfectly certain that it will have to be altered, for the tale of accidents happening on these new roads is a growing one. I have seen it suggested that the best remedy is for the motorist to take it easily over treacherous surfaces, avoid braking, and so proceed in safety. Well, it is possible to agree with these maxims of safety first, but the trouble seems to be that the offending surfaces are perfectly safe in dry weather, or when they are really wet. When they are dangerous is when they have just been wetted by a shower, or when they are well on in the drying stage. How is one to know when they are at the danger

point? Another thing, how is the motorist driving by night to know when he is approaching one of these dangerous stretches? Of course, it is beside the point for people to say that caution is the best avoidance of trouble in this direction. It amounts to this, that, if a certain method of road construction is proved to be dangerous, it has got to be altered, and the Ministry of Transport is doing the right thing in appointing the Committee referred to.

Petrol Down in Price.

The petrol combine companies have recently announced a drop in the price of motor fuel amounting to 3½d. per gallon. They explain that the fall is due to cheaper production overseas, and also to the fact that imports to this country have risen considerably. It has nothing to do with the well acknowledged fact that the price of a commodity is what it will fetch! Still less is it dictated by the competition of "pirate" petrol, which is still about 2d. a gallon below the combine price! But, whatever the reasons, I doubt not that the motoring community will be duly thankful for the mercies vouchsafed. I must say that, while I have no particular sympathy for the combines, I think there

is a good deal to be said in favour of their methods of business. After all, they serve the motorist well even if they do charge him more than they ought. It is really a wonderful thing that one should be able to travel the length and breadth of the land and be able to buy one's fuel anywhere at a standard price, and, better still, to know that there is no occasion to worry about supplies, which will be available in the next small village. It is small consolation to the stranded motorist in a remote part of the country to know that if only he were

two hundred miles away he could get petrol at 1s. 5d. against the 1s. 7½d. he has to pay for combine spirit. The distributing organisation and the service facilities of the combines are worth a little extra—if not as much as they often charge us for them.

The Two Hundred Miles Race.

The Two Hundred Miles Race, which is quite the most interesting event held in England every year, will be run at Brooklands next Saturday, the 20th inst. The full number of fifty entries—the entries are limited to this—has been received, and the race ought to be full of interest. The knowing ones seem to think the 1500 c.c. class is a good thing for the Darracq team, but, as we saw last year, this is eminently a race that is not always to the swiftest. There are others who have to be reckoned with, though I should say the Darracqs have a fine chance. They will almost certainly be the fastest team on the track, and their drivers are the most experienced at the game. Major Segrave, who won the Grand Prix last year, and K. Lee Guinness, are to drive two of these cars. The third was to



TO CROSS AFRICA FROM SOUTH TO NORTH: THE TWO 25-30-H.P. CROSSLEY CARS SPECIALLY BUILT FOR THE 7000-MILE CAPE-TO-CAIRO MOTOR EXPEDITION.

The six members of the expedition include the leader, Major C. Court-Treath, F.R.C.S., and his wife. The cars can be bolted together to form a pontoon.

have been in the hands of Dario Resta, who was killed at Brooklands the other day while attempting world's records on a Grand Prix Sunbeam.

[Continued overleaf.]



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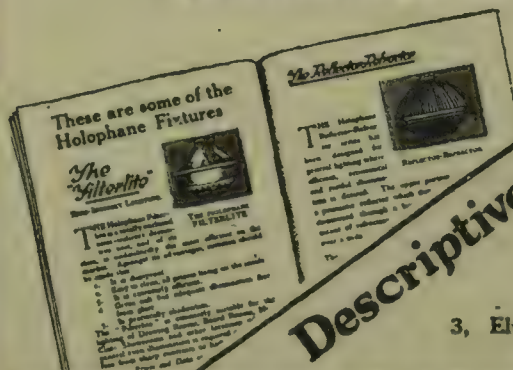
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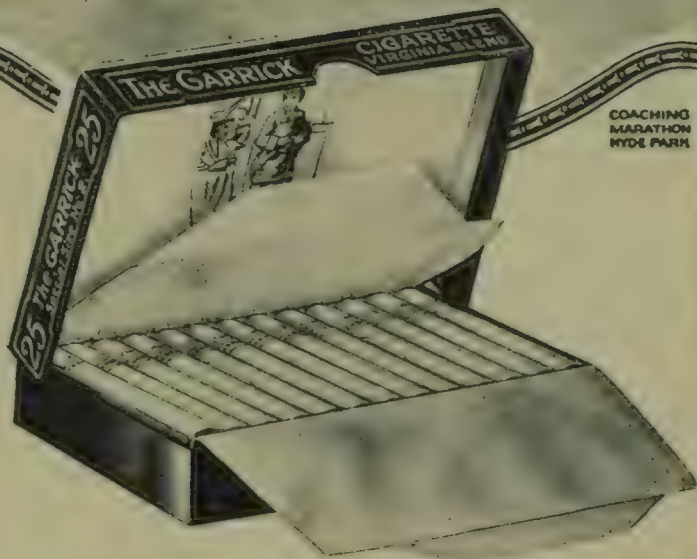
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(Continued.)

The 750 c.c. class ought to be a gift for Austin's, though there is a new French six-cylinder car in this class which is said to be extraordinarily fast. The 1100 c.c. class seems to be the most open of them all, though I should say the Salmson has more than a chance of repeating its victories of past years. Whatever the results, the race will certainly be worth going to Brooklands to see.

The Cape to Cairo Expedition. Two Crossley cars are to take part in an expedition which is attempting to cover the distance between the Cape and Cairo. The chief explorer is Major C. Court-Treant, a well-known motorist and aviator, and he will be accompanied by his wife. Other members of the party will include Mr. T. A. Glover, who was photographer to Captain Buchanan on the famous trans-Sahara trip, and Major Court-Treant's old hunting boy, who will be picked up in Johannesburg. The object of the expedition is to collect data, to find out what roads there are and where roads could be established. In addition, a camera record will be made of scenery, animal life, hunting and the like. Major Court-Treant devoted a great deal of time to the selection of the cars to be used, and finally decided on two Crossleys. He was largely guided in this selection by the fact that cars of this make are used with success in every part of the world under exceptionally hard conditions, and also by the fact that his own experience with them has been sufficient to give him complete confidence in their ability to accomplish the great journey he is attempting. The two Crossley cars are of 25-30-h.p., and have been specially built and equipped. The bodies are very roomy and exceptionally strong, and are fitted with mosquito-proof netting and special water-tanks. A unique feature of the car is that when the bodies are lifted off, they can be bolted together to form a pontoon or boat, into which one of the cars can be run, and then transported across a river or lake, thus solving one of Major Court-Treant's chief difficulties.

Vauxhall Record-Breakers. A cablegram has been received by Vauxhall Motors, Ltd., announcing that in the championship hill climb held by the Royal Automobile Club of Australia, a 30-98 h.p. Vauxhall car was first, making the fastest time and lowering the previous record by six seconds. In the championship touring car class, the same car was again first with fastest time. In the handicap for cars of all powers, a 14-40-h.p. Vauxhall was an easy winner. W. W.

THE PLAYHOUSES.

"THE BELLS." AT THE SAVOY.

MR. HENRY BAYNTON now gives a better performance of Mathias than he afforded about a year ago. He contrives to put a sort of melodramatic intensity into the dream-scene; but he fails to make it tense, eerie, or shuddery; while the two spot lights that are trained on him detract from rather than heighten the impressiveness of the supposed trial. Mr. Baynton, indeed, capable actor as he appears to be, has no very obvious qualifications for the part of the conscience-stricken criminal. He has none of Irving's command of facial and manual play; he reveals nothing of that *diablerie* and sense of the macabre which made Irving so fascinating in such parts as Mathias and Louis XI.; and such intensity as he manages to compass seems to be merely vocal and external. He lacks innervation. Spot lights are a poor substitute for flashes of genius; and "The Bells," minus an actor of genius, is seen for what it is—just tolerable, second-rate melodrama. To usher in the evening's entertainment, Shakespeare's "A Comedy of Errors" was played in a boiled-down version. It proved very amusing farce; but why the two Dromios should have been presented as blackamoors is a mystery. The best acting in the alleged "comedy" came from the women. That admirable Shakespearean actress, Miss Florence Saunders, was excellent as Adriana; while Miss Sylvia Shaw made a very pleasant Æmilia.

THE CO-OPTIMISTS. AT THE PALACE.

The Co-Optimists have just made a welcome return to town, and are now presenting their eighth programme—at the Palace Theatre. It is a very good show on the whole, bright, gay, original, and rollicking; but the first part is a little too much in the manner of the hit-or-miss-it seaside entertainment, and needs brightening up. The Co-Optimists ought not to be tedious or amateurish. Certainly they have no need to be; for the company, though it has lost some of its original members, is quite as all-round talented as ever it was. To praise at this time of day that accomplished musician and singer, Mr. Melville Gideon, or that genial and portly comedian, Mr. David Burnaby, would be absurd. Suffice it to say that they and their colleagues, Messrs. Stanley Holloway, Gilbert Childs, and Jack Melford, with Misses Doris Bentley, Neta Underwood, and Anita

Elson, are admirable alike in *ensemble* turns, such, for instance, as "Operatic Motoring" and "Dancing Melodrama," and in individual items. The position in the company left vacant by Miss Phyllis Monkman—that of chief dancer and character-actress—is taken by that remarkable young actress, Miss Hermione Baddeley. In the first part, Miss Baddeley is hampered by her poor material; but when, in the second part, she and Mr. Gilbert Childs render the burlesque scena, "Missing the Bus," she reveals herself as a real *comédienne* and as a first-rate revue artist. But she ought not to be burdened with such rubbish as "Teach Me How to Golf, Boys." Nor ought Mr. Melford to be asked to sing so silly a ditty as "Puggie."

"POPPY." AT THE GAIETY.

Just as Mr. George Robey or Mr. Robert Hale can almost carry the whole weight of a revue on their shoulders, so Mr. George Graves and Mr. W. H. Berry can well-nigh make any musical comedy tolerable. "Poppy" is not a bad musical comedy; but what it would be without Mr. Berry, one shudders to think. Miss Annie Croft, as the heroine, looks very pretty and sings quite charmingly; but it would be the merest affectation to say that she can boast any great personality. Nor has Miss Luella Gear—an American newcomer with a manner resembling that of Miss Lee White—quite found herself yet on this side, despite the fact that one of her songs, "What do you do Sundays, Mary?" was encored again and again on the first night. Mr. Reginald Sharland, however, makes a handsome and inoffensive hero. The dresses, alleged to be of the period 1870, are some of them extremely pretty. The chorus is always romping in and singing or dancing something catchy. And, above all, Mr. Berry has the makings of a very amusing part, that of a card-sharp and cheap-jack. To see the sham professor—in the person of Mr. Berry—setting himself to the wooing of a mature and iracund foreign countess, and thereby recalling the leading scene in "The Way of the World," is, of course, to be reminded of the self-evident fact that Dorothy Donnelly, the author of the "book" of "Poppy," is not exactly in the same street with William Congreve. And yet Mr. Berry played this scene with tremendous comic gusto! He has played it—or scenes like it—many a time. But never before has he made such a big success of it as he is now making at the Gaiety.



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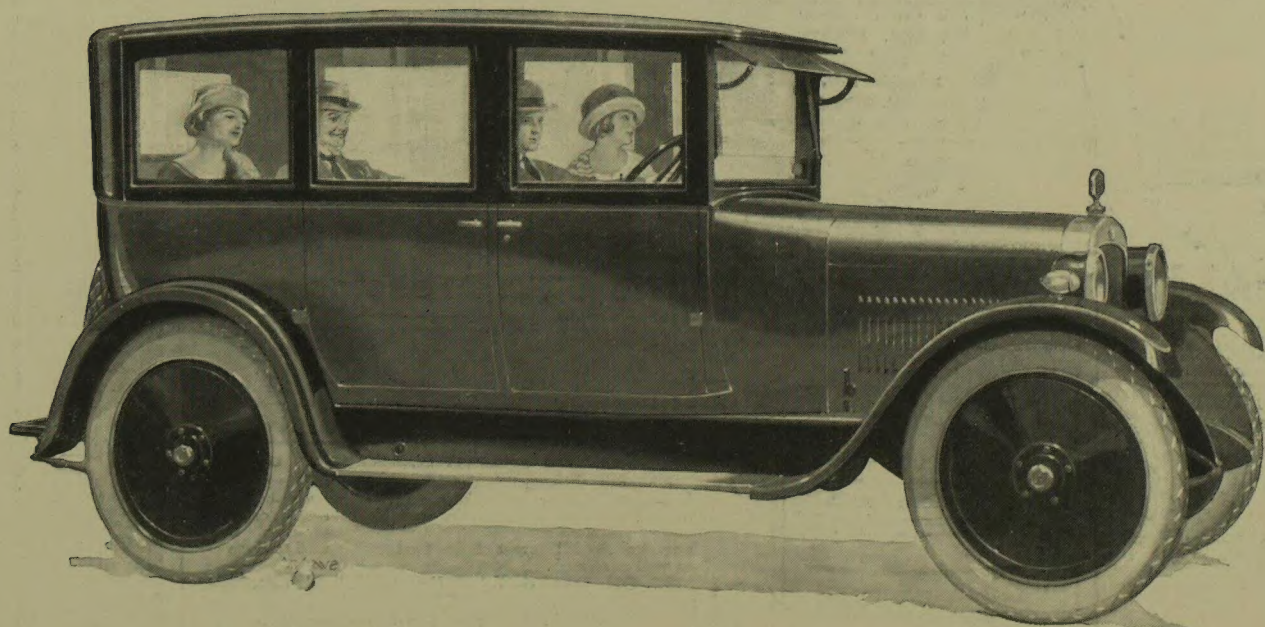
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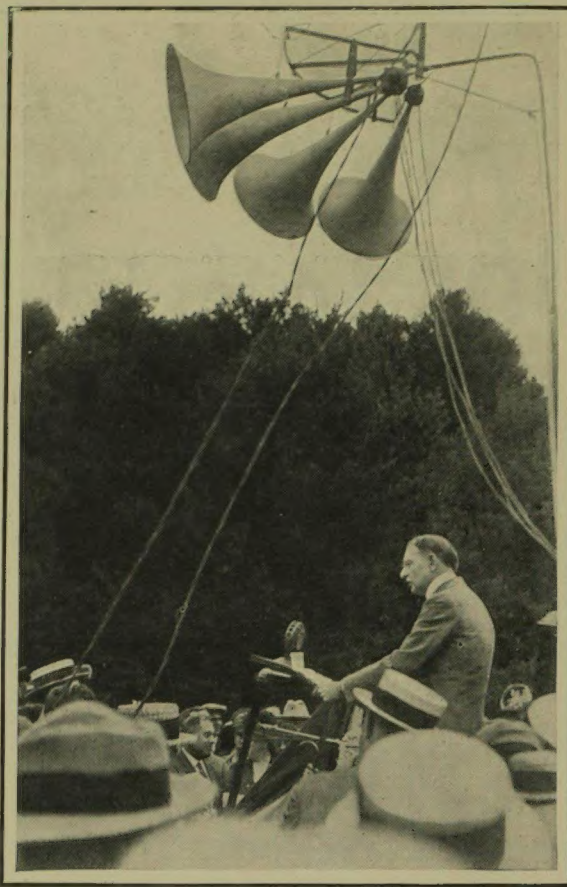


RADIO NOTES.

THIS week, millions of American broadcast enthusiasts are listening to the first direct-from-the-field description of a polo match, on the occasion of the International polo games held at Meadowbrook Club, and transmitted from "WJZ," the New York station of the Radio Corporation of America. Land-lines linking "WJZ" and its sister station, "WGY," at Schenectady, will enable both stations to broadcast the descriptions simultaneously. Major A. G. Rudd, United States Army, is describing every phase of the game for the radio audience. He is a polo player of long experience and considerable reputation in Army circles, an enthusiastic student of the game, and refereed the Intercollegiate Championship polo games last season; so that listeners are assured of an authoritative, concise, and colourful story of what is going on. The International Polo Cup games are three in number, the Cup going to the winners of two out of three games. Both the American defenders and the British challengers represent the finest team which either country can produce, and, particularly after the spirited contest last season, this year's game promises exceptional excitement and fine play. A remote-control broadcasting apparatus installed by "WJZ" on the field at Meadowbrook Club enables Major Rudd and his colleague, Major J. A. White, stationed close on the side-lines, to describe every detail of the play from the most advantageous point possible.

Last week, the radio public in all localities of the British Isles had the novel experience of listening to the well-known broadcasting entertainer, "John Henry," performing in front of a microphone in a De Havilland aeroplane flying 4000 ft. above London. Listeners heard "J. H.," with "Blossom," his lady partner, arrive at Hendon Aerodrome prior to flight, and the spirit of the aerodrome was conveyed with realism by the sounds of the aeroplane engine. The comic pessimism of the performer, both before and during the flight over London, provided a most exciting thrill, and all listeners must have felt relieved when they became aware that the aeroplane had landed safely.

The B.B.C. announces that, commencing on Oct. 3, a series of talks on topics of agricultural interest will be broadcast every alternate Friday. Experts of the Ministry of Agriculture will communicate bulletins



"TELLING THE WORLD" BY RADIO AND LOUD-SPEAKERS: BRIG.-GENERAL CHARLES G. DAWES, VICE-PRESIDENTIAL CANDIDATE OF U.S.A., ADDRESSING REPUBLICANS.

Brig.-General Charles G. Dawes, well known as the author of the "Dawes Report," recently addressed a great meeting of Republicans at Island Park, Maine, N.Y.C. His speech, picked up by the microphone, was amplified and delivered to his immediate audience, and broadcast at the same time to thousands of his admirers in their own homes.

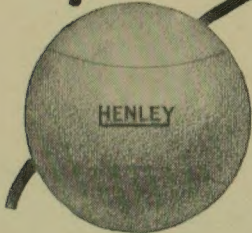
Photograph by Keystone.

consisting of notes on marketing, seasonal reminders on topics such as horticulture, dairying, small live stock, seed-testing, and short talks on apple-growing, choice of seed corn, silver leaf disease of plums, and interesting notes on the ten-perch allotment. On Oct. 24, the first of a monthly series of short lectures by foremost agricultural authorities will be broadcast simultaneously from all stations. The lecturers include Sir John Russell, D.Sc., F.R.S., Director of Rothamstead Experimental Station; Professor T. B. Wood, C.B.E.; Sir A. Daniel Hall, K.C.B., F.R.S., Chief Scientific Adviser to the Ministry of Agriculture; Sir Stewart Stockman, M.R.C.V.S.; Professor R. Biffin, F.R.S., and other leading experts.

The degree of purity of reproduction of broadcasts received by a multi-valve set depends largely upon the effectiveness of the high-tension battery. A set may have given perfect results for several months, when suddenly reception is spoiled by crackling, or "frying," noises. More often than not, the disturbance is caused by a H.T. battery which has become imperfect through long use, and by leakage between the numerous small cells of which it is composed. Most batteries, designed for light weight rather than for long life, were good enough in the early days of broadcasting, when two-valve sets were used for listening to occasional transmissions; but batteries having such small cells are not capable of standing up for long when used every day in a four or five valve set, as they are now under modern broadcasting conditions. The matter has been dealt with in a most drastic manner by Burndept Ltd., who decided recently that the cells of their H.T. batteries should be made much bigger—so big, in fact, that their extra efficiency warrants the battery being used not inside the set, but as a separate component. In the new battery, each cell weighs about four ounces, as against the three-quarters of an ounce of other cells. The cells are massed together inside a polished mahogany-finished container, and five brass contacts are provided for connecting up 20, 45, 48, or 50 volts as required, according to the type of valves employed in the set. On test, the new battery, which weighs twelve and a half pounds, proved to be absolutely noiseless—this being due to the special design, care in making, and the very high insulation. Known as the Burndept Super-Radio Battery, it will operate a five-valve set four hours every day for at least eight months, and should be good for a whole year.

W. H. S.

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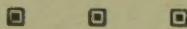
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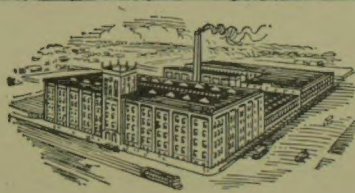


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4. The specially prepared "Harlene-Hair-Drill" Manual of Instruction, which alone is a valuable gift to anyone whose hair is out-of-condition, weak or falling.

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Exhibition

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(Illustrated London News, 13/9/24)

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